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Metropolitan's New Regime Has Brilliant Inaugural

Fifty-first Season, and First Under Management of Edward Johnson, Launched with Traviata—Principal Roles Magnificently Sung by Bori, Crooks and Tibbett—New Scenery and Debut of American Ballet Are Features

By HORACE JOHNSON

The fifty-first season of the Metropolitan Opera Association and the first season under the new regime headed by General Manager Edward Johnson opened on December 16 with a performance of La Traviata. The most brilliant and socially preëminent audience of a decade completely filled the auditorium with every available inch of standing room occupied. When the subscription list had been taken care of and the seats put on sale, the house was sold out within an hour. Ten-dollar seats handled by speculators brought as high as one hundred dollars. Such interest had not been seen in ten years. Two hundred and sixty-one persons were in line waiting for general admission tickets as early as seven o'clock on the night of the performance: a number augmented to five hundred by quarter of eight: the largest throng ever handled. Many were turned away disappointed. There were forty-two hundred people in the house.

In addition to the many renovations to the auditorium of the Metropolitan made last season a new air-cooling and lighting system has been installed. The buffet room has been enlarged and is now under the supervision of Louis Sherry, the caterer. New orchestra chairs have been placed in the balconies and the orchestra pit remodeled.

The place was alive with memories: of former openings, of the departure of the much-loved Gatti-Casazza, of the tragic death of Herbert Witherspoon, of Mr. Johnson's own debut as a Metropolitan singer thirteen years ago on November 16, 1922. On the present occasion one hundred and fifty telegrams and cables were received from his admirers and well-wishers from all over the world. He found on his desk a complete desk-set in green bronze signed by ninety members of the opera's technical staff with the message, "we boys backstage hope you will accept this little token of our good wishes and esteem on this great day. It has been a pleasure to be associated with you as artist, and now as director. Long may you reign, and be assured of our loyal cooperation."

Statement by New General Manager

At the performance Mr. Johnson occupied his box number forty-eight together with Edward Ziegler, assistant general manager, their families and friends. On being interviewed before the end of the evening, he said, "It's gone off wonderfully well." He glanced affectionately at a huge basket of red gladioli sent to him by Miss Bori. "There has been such a marvelous *esprit de corps* here. The pep every one in the organization had! And then the public responding in this magnificent way. It"s naturally the greatest enthusiasm we've ever had.

"My artists have had all the work. They must take all the credit. I would not take one moment of the glamour from them. This has been beyond my highest expectations. When you've been on the stage as long as I have you become accustomed to judge the quality of the applause. You learn that it is not a matter of how long it lasts, but of how thick it is.

"I'm so happy about Miss Bori. She's devoted her last five years to making the Metropolitan go. Her confidence in it has inspired every one else. To see her get her just deserts certainly is satisfying."

A Gala Premiere

If the success of this first performance can be taken as a criterion the season should be not only financially profitable but of high artistic merit. Much of this interest is due to the efforts of the Metropolitan Opera Guild, of which Mrs. August Belmont is president, to make the general public aware of the benefits of opera. And undoubtedly the choice of an American so popular and of such outstanding qualities of leadership as Mr. Johnson has contributed largely to this gala premiere.

The choice of La Traviata as the first opera this year was an excellent one. The Giuseppe Verdi work is tuneful, colorful and sufficiently spectacular to hold the wandering attention of a socially-minded audience. And selecting Lucrezia Bori for Violetta, probably the first Metropolitan prima donna who is also a member of the Board of Directors, attracted those people who make of opera performances fashionable occasions. With her were two young Americans who have won international attention; Richard Crooks (Alfredo) and Lawrence Tibbet (Giorgio Germont). The announcement of such a cast of favorites was in itself enough to command popular attention and displayed the astuteness of the management.

Supreme Artistic Achievement

But for all this popular box office appeal this performance of La Traviata was a supreme artistic achievement as well. Lucrezia Bori was again beautiful to look at. Her characterization of the unhappy heroine had

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Furtwängler Revisits London and Repeats Former Success

Leads Berlin Philharmonic Orchestra—Boult Exhumes Bizet Symphony —Alice Ehlers in Harpsichord Art—Menuhin Has Audience of 8,000

By CÉSAR SAERCHINGER

London.—Wilhelm Furtwängler and the Berlin Philharmonic Orchestra returned to London last week, reunited and none the worse for their recent vicissitudes and their long absence from the scene of their former triumphs. Coming hard on the heels of their Czech rivals, the Prague Philharmonic Orchestra, they filled the Queens Hall on two successive evenings and were as loudly acclaimed by an almost 100 per cent "Aryan" audience as ever they were by the mixed ones of pre-Nazi days.

They served up the "mixture as before" even to the Tannhäuser Overture which Dr. Furtwängler still clings to as a show piece for his men, who certainly do not need it, their virtuosity being almost oppressive in its brilliance. To the Schubert C major and Brahms C minor symphonies, Egmont and Euryanthe overtures, polished to the hilt, Furtwängler added for the first time a work by Sibelius—the seventh symphony—a dangerous experiment in this Sibelius land; and sure enough he had to be told by the experts that he missed something essentially Sibelian. However what he lost on the Sibelius swing he made on the Stravinsky roundabout, for the Fire Bird rarely showed such fine feathers before.

Bliss, Bizet and Company

The B.B.C. Orchestra under Dr. Boult, and the London Symphony Orchestra under Harty, presented one novelty each. The first, Arthur Bliss' music for string orchestra, though new, had been heard before in more intimate surroundings here (also at the Salzburg Festival); the second, Georges Bizet's symphony, though old, has not been played here in man's memory. Bliss, once the Big Bad Wolf of English music, has gone classic: worse, he has gone Elgar. Formally his piece is a latter-day Concerto Grosso, exceedingly well made, vigorous, straightforward and successful. Bizet's symphony is just what you would expect—light, superficial, smacking of the theatre, French, and agreeable to tired nerves. To the dramatic composer of Carmen it is kinder to let it sleep. Bizet was surrounded by Mozart and Dvorak, Bliss by Schumann ("Rhenish") and Beethoven, whose G major concerto was performed by Myra Hess with her familiar charm.

Hess and Hofmann Solos

Miss Hess was one of two pianists who included Beethoven's formidable opus 111 in their programs on the same Saturday afternoon. The other was Josef Hofmann. This simultaneousness precludes odious comparisons, but it is perhaps safe to say that if one had to listen to both, Mr. Hofmann's *allegro* and Miss Hess's *adagio* would be preferable to the vice versa. Both drew large and enthusiastic audiences, regaling them further with Schumann, Chopin and Brahms.

Hark the Harpsichord

There has been so much good chamber music recently that it would be impossible to review it in detail. Some rather unusual concerts must nevertheless be mentioned. At one of them Alice Ehlers (who we understand is about to visit America for the first time) was the life of the party. As a harpsichord player she probably has no superior; as a musician she is among the elect. As a soloist she presented Bach's Chromatic Fantasia and Fugue in what is probably as near the true Bach spirit as one can get; with Leon Goossens, master oboist, she played a Handel sonata and aided by a string ensemble, a Handel concerto; as a mere *continuo* player she gave substance to a Bach cantata sung by Hermann Schey, an excellent German baritone. Altogether a delightful evening.

Chamber Music Delights

Another absorbingly interesting evening was the one on which the Pro Arté Quartet

(*Continued on page* 28)

Bori to Quit Opera Next Spring

Soprano Announces That This Will Be Her Last Season as a Singing Member of the Metropolitan, But That She Will Remain on Board of Directors—Plans to Sing in Concerts

Lucrezia Bori, leading soprano of the Metropolitan Opera, announced on December 17 that she would retire from the lyric stage at the end of the present season. The announcement was made by the prima donna herself at a press conference in the opera house. Miss Bori will, however, retain her membership in the board of directors and the opera management committee of the Metropolitan, which she has aided so materially both as a leading singer and as chairman of the campaigns to raise funds for the institution.

Giving as her reason the desire to leave opera when her voice was still in its best estate, Miss Bori said that she had remained at the Metropolitan in the last three years only because of her desire to do her share in aiding the institution to overcome its financial obstacles. She will continue to sing in concert, and plans to make her residence in New York. The announcement came as a complete surprise to the public, as the soprano had sung the previous evening in the season's gala opening performance of Traviata, at which time she had displayed all her wonted personal charm and vocal beauty.

"Last night," said Miss Bori, "we could see and feel that opera was not dying. It was evident that it was going to live. The time had come for me to carry out my resolution."

A native of Valencia, Spain, Miss Bori first won eminence in leading Italian opera houses and sang as guest with the Metropolitan in its Paris visit in 1910 with Caruso, Toscanini conducting. Her debut in New York was made in 1912, in Puccini's Manon Lescaut on the opening night of the season. She immediately established herself as one of the most brilliant members of the company. Following an interval between 1915 and 1920 when she left the opera to combat a vocal indisposition, she returned in the latter year to become one of its leading artists. She has sung a large variety of parts in Italian, French, German and Russian operas, and also created roles in several American works given for the first time here.

Berlin Has Gala Opening of Rebuilt Deutsche Opernhaus

Meistersinger Given Notable Presentation—Hitler Present at First Evening Performance—Marriage of Figaro Also Splendidly Produced

By HEINRICH FRANKE

Berlin.—The late opening of the Deutsche Opernhaus—November 15, with Meistersinger—was due to the fact that for fully five months the theatre was undergoing renovation. Professor Baumgartner was the leading architect in the work, part of which consisted of building a box for the *Führer* in the center of the dress circle, having a separate entrance from the vestibule. Its door is between the two box-offices and it is flanked on one side by a bust of Beethoven, on the other by a bust of Wagner. An inscription over the door says, "In the year 1935, the third in which Adolf Hitler leads the Reich and the Nation, this theatre was artistically metamorphosed."

Stage Improvements

The stage was broadened (2½ metres) and has a depth of forty metres now. Acoustics were improved, as well as the optics, and considerable machinery for scene-shifting, and so on, was installed. A new sky with seven hundred twinkling stars, in exact imitation of reality, is also an important new feature, while as for the lovely evening star which plays such a melodious role in one of the Wagner operas, it is taken care of by no less than three sets of apparatus, the function of which is to obtain peculiar effects in appearing and shining.

Orchestra Pit Innovations

A particularly interesting and genial innovation is changes made in the orchestra pit. As now arranged, any choir of instruments can be moved, raised or lowered, quite as the conductor wishes, to put over the musical impression. A new rehearsal stage of the same dimensions as the stage used for public performances, and with room enough for the entire orchestra, has also been installed.

Changes in Auditorium

Among the improvements in the auditorium, it is interesting to note—and this was accomplished in accordance with a special demand of the *Führer*—that seventeen seats in the stalls have been equipped with radio

(*Continued on page* 28)

Schelling Hailed in Bow as Conductor of the Baltimore Symphony Orchestra

National Orchestra Plays Under Kindler—Feted Visitors Include Bauer, Friedman, Rachmaninoff, Ria Ginster, Roman Totenberg, Olga Averino, Don Cossack Chorus and Ballet Russe

BALTIMORE, MD.—The biggest musical event of definite local interest during the past month was the debut of Ernest Schelling as the new conductor of the Baltimore Symphony Orchestra. Before an audience that filled the Lyric to overflowing on November 24, Dr. Schelling conducted an ambitious program that included his own increasingly popular fantasy, A Victory Ball, which was preceded by a recitation of Alfred Noyes' A Victory Dance, read by Philip Huston. The evening was a gala one and there was no doubt of the audience's whole-hearted, warm acceptance of the new conductor. His every appearance was a signal for applause. As for the magic he worked with the orchestra, now enlarged to ninety-five men, one can only marvel and look forward eagerly to the fine symphonic instrument lying ahead if the orchestra continues to improve at the rate it already has under Dr. Schelling's direction. Frederick R. Huber is to be commended for having secured for the orchestra such a fine musician as the man now heading it.

The program opened with Beethoven's Leonore Overture No. 3, and was followed by the Tschaikowsky E minor symphony. The second half of the program, in addition to A Victory Ball, also included Loeffler's Memories of My Childhood, and Sibelius' Finlandia.

NATIONAL ORCHESTRA APPEARS

The National Symphony Orchestra gave its second concert at the Lyric on November 19, this time under the baton of its regular conductor, Dr. Hans Kindler. The symphony of the evening was chosen by popular vote, the majority of ballots going to the Brahms in C minor (No. 1). The runner-up was the Tschaikowsky Pathetique. Beethoven's lovely Egmont Overture opened the program and was followed by Mozart's Eine Kleine Nachtmusik, one of the best-played works of the evening. Immediately preceding the intermission were excerpts from Moussorgsky's Boris Godounoff, in which the orchestra rose to fine emotional heights and achieved a real beauty of sound. The audience gave Dr. Kindler a warm welcome and brought him back many times at the conclusion of the concert.

BALLET RUSSE BRILLIANT

The Ballet Russe came to the Lyric for two performances, on the afternoon and evening of November 9. This extremely gifted group was accorded a genuine ovation. An enormous house was in attendance in the evening. Carnaval (Schumann) opened the program and one was hard put to select a favorite from such artists as Danilova, Lichine, Massine and others. After this came Les Cent Baisers (d'Erlanger), which was definitely a triumph for the lovely Baranova and the dazzling Lichine. The program closed with Le Mariage d'Aurore (Tschaikowsky), which again brought forth the amazing Lichine and the gorgeous Toumanova.

BAUER PLAYS FOR BACH CLUB

Harold Bauer opened the present season of Bach Club concerts at Cadoa Hall on November 13 before an audience that filled every nook and cranny of the auditorium. There is little that one can say at this date of this great pianist's artistry.

Joseph Szigeti gave the second Bach Club concert on December 4. Accompanied at the piano by the amazing Nikita le Magaloff, Szigeti's program included, among other items, the Beethoven G major sonata, the *scherzo* from Stravinsky's The Fire Bird, and a sonatine (op. 4) by Magaloff, dedicated to the violinist. His encores included the brilliant Scriabin etude in thirds and a selection from Stravinsky's Petrouchka. Mr. Szigeti was in brilliant form and charmed his audience to enthusiasm.

FRIEDMAN AND RIA GINSTER DELIGHT

The Peabody Friday Afternoon Recitals were continued on November 8 when Ignaz Friedman gave a superb piano recital, playing as only he can play. Highlights of the program were the Bach-Busoni Chaconne and the pianist's own arrangement of Strauss' Schatz Waltz.

Ria Ginster, soprano, made her Baltimore debut at the Peabody on November 15 in a program largely devoted to Lieder. Miss Ginster's delightful and well sung recital evoked an ovation.

TOTENBERG AND LOUIS ROBERT HEARD

On November 22, a joint recital was given by Roman Totenberg, the young Polish violinist, and Louis Robert, organist and member of the Peabody faculty. This recital marked young Totenberg's first local appearance and he was accorded the reception due him for his outstanding musicianship. On the following Friday, another violinist, Frank Gittelson, a member of the Peabody faculty and also concertmaster of the National Symphony Orchestra, was the soloist. Playing well and with marked purity of tone, Mr. Gittelson was supported at the piano (with the exception of the opening number, the Beethoven violin sonata, when Austin Conradi was at the piano) by Sol Sax, also a member of the National Symphony Orchestra.

RUSSIAN ARTISTS

The Russian soprano, Olga Averino, was heard on December 6 before a large and enthusiastic audience. Her program included a new song, Schlaflied, by Mary Howe, a former graduate of the Peabody and nationally known as a composer. Many unusual Lieder, seldom heard, were presented by this gifted artist.

William A. Albaugh brought back the Don Cossack Russian Male Chorus to the Lyric for a concert on December 7. The audience, of moderate proportions, found much to its pleasure in the varied program presented under the direction of the dapper Serge Jaroff.

The Albaugh Bureau also brought Rachmaninoff to the Lyric for a recital on December 11. The large audience gave the Russian artist a warm reception and insisted, as usual, upon hearing more compositions than the printed program listed.

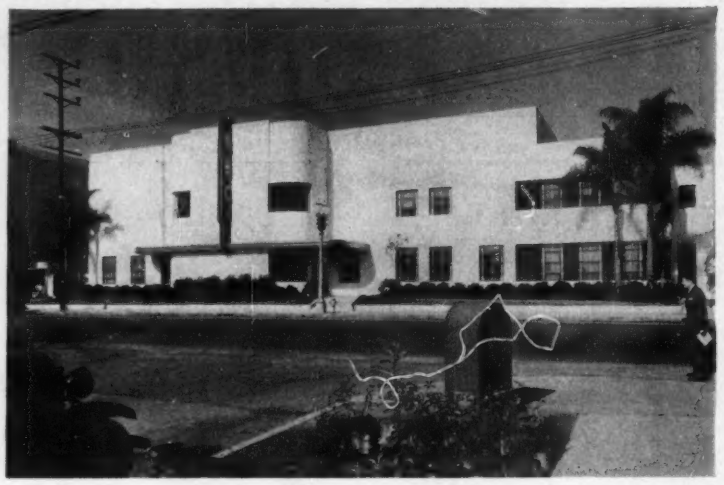
MEMORIAL TO DAVID MELAMET

A Melamet Memorial Concert, given to honor the memory of the late David S. Melamet, who organized the Baltimore Opera Society and the Musical Art Club, was held at the Maryland Casualty Auditorium on December 1. The program, arranged by a large group of Baltimore musicians, included an eight-part chorus, In Memoriam, by Melamet. . . . The first of the present season's concerts by the Jewish Educational Alliance Orchestra was given December 1, the program including works by Mozart, Dvorak and Tschaikowsky. The orchestra, organized sixteen years ago, was ably directed by Hendric Essers. . . . The Arion Singing Society celebrated its eighty-fourth anniversary on the same evening with a concert and ball at the Alcazar Hall. Theodore Hemberger conducted the society's chorus; the soloist for the occasion was Dorothea Ortmann, Peabody diploma holder in piano, and daughter of the director of the Peabody Conservatory, Otto Ortmann. . . . George Kent Bellows, Emily L. Clark and Helena Zurstadt have secured the sponsorship of Mrs. John W. Garrett for the establishment in Baltimore of a branch of the Layman's Music Courses of New York, founded by Olga Samaroff. Classes are already in session. . . . Harry Hopkins, local composer, won the annual competition held by the Eurydice Chorus of Philadelphia. His prize-winning work is called Moonrise, for four-part female chorus, and will shortly be presented by the Philadelphia Chorus under his personal direction. The Biltmore Music Club opened its present season on November 9 at the Hotel Emerson. The musical portion of the program was devoted to Echoes of the Biennial and was distinguished by the first Baltimore performance of Day, a choral composition by Franz C. Bornschein, the club's conductor-composer.

G. K.

Herta Gluckmann to Make New York Debut

Herta Gluckmann, English soprano, will make her New York debut at Town Hall on January 31, under the management of Annie Friedberg. Coenraad V. Bos is to assist her at the piano.



THE NEW BUILDING OF THE NATIONAL BROADCASTING COMPANY STUDIOS IN HOLLYWOOD,

which was dedicated on December 7, with many of the New York officials present. Al Jolson was the master of ceremonies for the evening. (Photo by W. P. Woodcock.)

New Hollywood NBC Studios Opened

HOLLYWOOD, CAL.—The new National Broadcasting Company studios erected in Hollywood at a cost of half a million dollars were opened on December 7. Merlin Aylesworth, president of the NBC, assisted in the ceremonies, as did Col. Richard C. Patterson, Jr., executive vice-president.

Al Jolson was the master of ceremonies and his introductory remarks for each artist as well as his singing of four songs during the evening were thoroughly enjoyed. Marion Talley and Gladys Swarthout were the two artists on this program. Miss Talley never sang better, and her radiant personality made her appearance the big event of the evening. Miss Swarthout also sang beautifully and she was greeted with enthusiasm.

Others appearing on this two and one-half hour program included Irene Rich, Phil Regan, Jack Benny, Edgar A. Guest, May Robson, Bing Crosby, Jimmy Fidler, Johnny Green, Victor Young, Nathaniel Shilkret, Meredith Wilson and Harry Jackson. All was broadcast from Hollywood over a national and European NBC network.

Broadcasting from New York were Paul Whiteman, Ben Bernie, Jane Froman, Jimmy Durante and John Charles Thomas. Rudy Vallee added his bit from Pittsburgh, James Melton sang from Baltimore, Ruth Etting offered her musical contribution from Hawaii, and London added ten minutes that was distinctly heard in Hollywood. Jimmy Wallington, Don Wilson and Sam Hayes also assisted with the announcing, and Will Hays spoke as the head of the movie picture industry.

Officials present on this occasion besides Mr. Aylesworth and Mr. Patterson, Jr., were Don Gilman, western vice-president; John Royal, vice-president and program director; Niles Trammel, central vice-president; David Rosenblum, treasurer; and Sydney Strotz, central program director.

The new building is modernistic in architectural design, and has four studios. These studios are the last word in comfort and beauty, with dressing rooms for the performers and seats for the audiences in the different broadcasting rooms. There are four studios. One seats 276 persons and another 225. There are stages for these two studios large enough for orchestras of forty men each. The fourth studio is closed to the public for the use of those persons who prefer isolation while broadcasting.

Dema Harshbarger is in charge of the artist department, with offices in this new building.

C. D. K.

Toscanini to Lead Verdi Requiem With Philharmonic Orchestra

Arturo Toscanini sails January 8 on the SS. Rex for the United States to resume his post as conductor of the New York Philharmonic Orchestra. His last concert abroad was with the Vienna Philharmonic Orchestra on December 8, following which he returned to his home in Milan where he stays until he leaves for New York.

The first concert in which he conducts the New York Philharmonic Orchestra is on January 23; his last on April 26. He conducts in all thirty-four New York concerts: eight Thursday evenings, two Wednesday evenings, ten Friday afternoons, ten Sunday afternoons, and four Saturday evenings. He will also appear with the orchestra in Boston on March 16 and 17.

On March 5, 6, and 8 Mr. Toscanini directs the Verdi Requiem with the assistance of the Schola Cantorum Chorus and vocal soloists to be announced. Three instrumental soloists are scheduled during his regime: the French pianist, Robert Casadesus, on January 30, 31, and February 2; the Austrian pianist, Rudolf Serkin, to be introduced to New York with the concerts of February 20, 21, and 23; and the Russian violinist, Nathan Milstein, on March 26, 27 and 29.

Efrem Zimbalist Back from Tour of Europe and Orient

Efrem Zimbalist returned on December 12 from an eight months' tour of China, Japan, Russia and Europe. The violinist's current plans include a New York appearance on February 19 in connection with the Town Hall Endowment series, also guest appearances with the Philadelphia and Chicago Symphony Orchestras, as well as numerous recital engagements. This was his first visit to Europe in fifteen years, with the exception of a trip to Russia last season. On this tour he visited England, France, Finland, Holland, Russia, Norway, Sweden and Poland. Mr. Zimbalist brought back many souvenirs of his travels, among them Japanese medicine bottles of rare jade and ivory and some beautiful lacquered boxes. However, he considers that the chief treasure of this collection is some thousand-year-old Chinese plates, which he bought, not in China, but in Sweden, where they had been for generations in the possession of a seagoing family, handed down, no doubt, from some remote ancestor.

Committee to Sponsor Premiere of Swarthout Film

A committee headed by Mrs. Vincent Astor will sponsor the world premiere of The Rose of the Rancho, in which Gladys Swarthout makes her cinema debut. The occasion will be a benefit for the Musicians' Emergency Fund and is set for New York, at a theatre not yet selected. At the time of going to press, the date was tentatively scheduled for the middle of January.

Marian Anderson Scores in Vienna Appearances

VIENNA.—Marian Anderson, Negro contralto, gave two song recitals in Vienna recently, with impressive success. Both evenings were completely sold out. Her accompanist, Kosti Vehanon, also received recognition. In the intermission of the second concert the Archbishop of Salzburg, His Eminence Dr. Waitz, went to see Miss Anderson and invited her to sing at a charity concert during the Salzburg Festival in the Salzburg Cathedral.

G. K.

Wilfrid Van Wyck to Visit New York

LONDON.—Wilfrid Van Wyck, London impresario and European representative of Josef Hofmann, Efrem Zimbalist and Lea Luboshutz, will arrive in New York by the SS. Washington on January 6. He will stay in New York for some time, making plans for the European tours of artists under his management.

D. H.

Contest Winner in Philadelphia Event

Joseph Knitzer Plays Mozart Violin Concerto Under Baton of Stokowski—Silbelius' Fourth Given as Anniversary Tribute—La Argentina Appears

PHILADELPHIA.—Joseph Knitzer, winner of the Schubert Memorial Award for 1935 and also that of the National Federation of Music Clubs, made his first appearance as soloist with the Philadelphia Orchestra at the concerts of December 6 and 7, playing the Mozart concerto in A for violin and orchestra. Young Mr. Knitzer exhibited excellent technic, beautiful tone, and generally splendid artistic equipment. He was cordially received, being recalled many times at the close. Leopold Stokowski and the orchestra provided superb background in the orchestral part.

The concert opened with the Handel overture in D minor, in the Stokowski transcription. Both this and the Beethoven Leonore overture No. 3 were given memorable readings.

A particular feature of these concerts was the performance of the Sibelius symphony No. 4 in A minor, played in celebration of the seventieth anniversary of the birth of Sibelius. In a note on the program, the audience was requested not to applaud after the symphony because of the nature of the music. For the most part, this request was heeded, although there were some who evidently had not read their programs. The sombre splendor of the work was finely brought out by Mr. Stokowski, who gave it an impressive interpretation.

LA ARGENTINA IN RECITAL

La Argentina gave her only Philadelphia recital this season in the Academy of Music, on December 12, as the second attraction of the All Star Concert Series.

Several new items were presented, among them a suite of Andalusian dances to popular melodies, Sevillanas, Peteneras, and Bulerias. La Fregona, to the music of A. Vives, portrayed a gauche waitress expressing her resentment of a patron's impudent advances; this was loudly acclaimed and had to be repeated. A suite of dances from the Argentine, also to popular melodies, entitled Bailecito, Zamba and La Firmeza and a Gypsy Dance, Polo Gitano to music of T. Breton, was greatly enjoyed. Almost every one of the new dances, as well as some of the old ones, pleased so much that they had to be encored.

La Argentina's first group included the fascinating Cordoba to the music of I. Albéniz; dance of the Miller's wife from De Falla's ballet, The Three-Cornered Hat, and the Fire Dance from De Falla's ballet, El Amor Brujo. All were magnificently done, as were Goyescas to the music of Granados, Madrid 1890 (La Chula), also to Granados' music, and the thrilling La Corrida (impressions of a bull-fight) to music of Valverde.

La Argentina is a notable interpreter, with feet, hands, castanets, eyes and manner. Her costumes were extremely beautiful and appropriate. Luis Galve accompanied the entire program without notes, and also played four solos and an encore.

M. M. C.

Juilliard Stages Magic Flute

Opera School Vocalists and Orchestra Present English Version of Mozart Work in Commendable Performance Under Baton of Stoessel

December 11 marked the first of four performances of The Magic Flute by Mozart, as presented by the opera department of The Juilliard School of Music. The work was sung in an English translation, to the accompaniment of the Opera Orchestra of the Juilliard School, and Albert Stoessel conducted. The cast appearing on Wednesday and Friday included the following: The Queen of Night (Genevieve Rowe), Pamina (Marvel Biddle), Papagena (Emily Stephenson) Three Ladies of the Queen of Night (Maxine Stellman, Alice George, Lucielle Browning), Three Genii of the Temple (Helen Van Loon, Virginia Speed, Dorothy Dudley), Tamino (Arthur de Voss), Monostatos (Albert Gifford), Sarastro (Gean Greenwell), Papageno (Floyd Worthington), The Speaker of the Temple (Glenn Darwin), Priests (Gordon Dilworth, Lincoln Newfield), Armed Men (Gordon Dilworth, Lincoln Newfield).

This school has excellent reputation for polished presentation of operas of the lighter type and in offering The Magic Flute it did not disappoint. The young singers assumed their roles with sincerity, projecting the characters of the Mozart opus skillfully and with comprehension. Honors for the evening go to the two sopranos, Genevieve Rowe and Marvel Biddle in their protrayals of The Queen of Night and Pamina, respectively. Miss Rowe possesses a voice of beauty and pliancy that soars to high registers without effort. Miss Biddle's vocal contribution disclosed a tone rich in quality and of strong timbre. Among the men of the cast, Gean Greenwell's Sarastro was meritorious, while Floyd Worthington (as Papageno) and Albert Gifford (as Monostatos) deserve mention for their spirited interpretations. The orchestra and chorus adequately supported the protagonists. The orchestra, under Mr. Stoessel, gave an especially good performance of fine tone and spirit.

The simple, stylized stage settings of Alfredo Valenti, although a definite departure from the conventional scenery for this opera, proved to be an effective background.

A full house accorded the young artists a warm reception, applauding principals, chorus and orchestra for their accomplishment.

J. S.

Doris Doe Sings in Opera and Oratorio on Same Day

Doris Doe, contralto of the Metropolitan Opera, who recently arrived in New York from California, was a soloist in the evening performance of Handel's Messiah by the Oratorio Society of New York at Carnegie Hall on December 20. This was the first time Miss Doe has appeared in this oratorio since making her debut with the Metropolitan in 1932, although she sang it often earlier in her career. On the same afternoon she sang the role of Gertrude in Hänsel and Gretel at the Metropolitan Opera House.

On December 11 Miss Doe gave a recital in Corning, N. Y., for the Civic Music Concert Series. The young contralto appeared in Wagnerian operas this fall in San Francisco, and gave recitals in Tucson and other western cities. Earlier in the fall she had toured with the Metropolitan Opera Quartet, a group which also included Queena Mario, Giovanni Martinelli and Ezio Pinza.

Paderewski Jubilee Celebration Held at AWA

A Paderewski Jubilee Celebration was held on December 15 under the auspices of the Polish Army Veterans Association of America at the American Women's Club Auditorium, New York. The Hon. Dr. S. Gruszka, Consul General of Poland made an address in Polish, followed by one in English by Olin Downes, music editor of the New York Times. A program of Paderewski compositions was given. Luisa Stojowski and Stephen Hero were heard in the sonata (op. 13) for piano and violin; Caroline Urbanek sang three vocal excerpts; Ignace Hilsberg played the variations and fugue for piano (A minor, op. 11), and violin solos were offered by Adam Kuryllo. Sigismond Stojowski presented three piano pieces, Maria Boguska a group of songs. The evening was brought to a close by Luisa and Sigismond Stojowski, playing Tatra Album for piano four hands.

Chattanooga Hears Elijah Sung by Cadek Choral Society

CHATTANOOGA, TENN.—A performance of Mendelssohn's Elijah was given on December 3, in Chattanooga, at the Sailors' and Soldiers' Memorial Auditorium by the Cadek Choral Society, directed by J. Oscar Miller.

A quartet of guest soloists (includng Ruth Best, soprano; Mary Ledgerwood, contralto; Franz Trefzger, tenor; and Edwin Orlando Swan, baritone), performed the passages assigned them with fine effect. Mr. Miller led his chorus in masterful fashion, bringing out all the delicate shadings and expressive passages in the oratorio and holding unremitting sway over the group of 150 mixed singers.

The chorus was assisted by a forty-piece orchestra of leading instrumentalists, with Ottokar Cadek as concertmaster. Frances Hall Hill presided ably at the piano. Dr. S. F. Andrews was the organist. Harold Cadek played the cello obbligato. S. P.

LAURITZ MELCHIOR

opened his eleventh season with the Metropolitan Opera on December 18, when he sang in Die Walküre. Mr. Melchior preceded re-entry into the Metropolitan ranks with a transcontinental concert tour, appearances with the San Francisco Opera and important radio engagements. (Photo by Herbert Mitchell.)

Kansas City Begins Orchestral Year

Krueger Conducts Concerts Before Large Audiences, With Levitzki as Impressive Soloist — Recitals by Ignaz Friedman, Roland Hayes and Others Win Appreciation

KANSAS CITY, MO.—The opening pair of Kansas City Philharmonic Orchestra concerts, November 21-22, drew capacity houses. There were repetitions of last season favorites: the Brahms C minor symphony, The Swan of Tuonela (Sibelius), Death and Transfiguration (Strauss), overture, Russlan and Ludmilla (Glinka) and Carl Preyer's Konzertstück for piano and orchestra. Ruth Orcutt, of the University of Kansas faculty, was the brilliant protagonist of the graceful, melodic Preyer opus, which was admirably orchestrated by Carl Busch. The entire program rated high, Karl Krueger wielded an even more potent baton than last season and the orchestra displayed satisfying growth in tonal richness, volume and technical fluency. The Brahms symphony was given an eloquent exposition, a true character study of the great genius, and Mr. Krueger and his men invested the Strauss tone poem with magic coloring.

The second pair of Philharmonic concerts, December 5-6, was distinguished by the appearance of Mischa Levitzki, esteemed pianist, in the concerto in G minor of Saint-Saëns. This exacting opus was a perfect vehicle for Levitzki's particular brand of pianism. Discriminating taste, accuracy, and refined tone as usual marked his performance. And the orchestra filled all requirements in the tricky accompaniment. The César Franck symphony was ably presented by the orchestra under Mr. Krueger, cognizant ever of its spiritual quality and majesty. The prelude to Die Meistersinger opened the concerts, with Bizet's first suite from the incidental music for Daudet's L'Arlesienne following. The symphony closed the program. The attendance was splendid for both concerts.

FRIEDMAN RECITAL ATTRACTS

Ignaz Friedman's piano recital at Lawrence, Kans., December 4, drew a large audience to the University of Kansas auditorium. There were breath-taking exploits in the poetic passages of the Schumann Carnaval and freshness of style in the Mozart A major rondo. The tendency toward orchestral effects was evident in the Bach-Busoni Chaconne.

Pure singing with matchless style and diction made memorable Roland Hayes' recital, December 4. Schumann's Dichterliebe was a model in polish and restraint. Percival Parham proved himself the possessor of unusual pianistic and creative qualifications.

Cameron MacLean, Scottish baritone and an excellent interpreter with a rich voice of extensive range, regaled three hundred members of the Kansas City St. Andrew Society with a recital, November 29. The program included the aria Il Lacerato Spirito (Verdi) and English and Scotch songs. Mrs. Frederick Shaw was at the piano.

Carl Busch's song, Pledge to the Gold and Blue, the first official vocal number written specially for the University of Kansas City (with words by Mrs. Mary Baxter Glover, a former student), was sung for the first time publicly on November 29, by the University Choral Club at the dinner honoring Dr. J. Duncan Spaeth, newly appointed president.

The Kansas City Musical Club sponsored Mrs. Edward MacDowell in a lecture-recital on the MacDowell Colony, December 17. Mrs. Franklin Murphy is president of the club.

P. A. B.

San Francisco Hails Chamber Group

Sinfonietta Orchestra Opens Season in Program of Rare Old and Modern Music

SAN FRANCISCO.—Giulio Minetti's Sinfonietta Orchestra, consisting of twenty-first-desk men of the San Francisco Symphony Orchestra, occupies a unique position in the musical fabric of San Francisco. It is only through the medium of this organization that the concert-going public of this city has the privilege of hearing the masterpieces by both ancient and modern composers that are scored for a miniature orchestra. The first of the Sinfonietta Orchestra's 1935-36 series of three concerts was given in the Community Playhouse before a large audience.

Played for the first time in San Francisco upon this occasion were Pergolesi's sinfonia in G major for strings and two horns; Scarlatti's presto for oboe, clarinet, bassoon and strings; Hindemith's trio for piano, heckelphone and viola and Ibert's three short pieces for woodwinds and horns. Familiar works programmed were Honegger's Pastoral d'Été (Poème Symphonique) for flute, oboe, clarinet, bassoon and strings; and Mozart's Divertimento (No. 11) in D major for oboe, horns and strings.

Especially praiseworthy was the performance of the Mozart number. Under the eloquent baton of Mr. Minetti the orchestra played it with astonishing perfection of technic and beauty of tone, dynamic detail and excellent rhythmic feeling. The harmonious effect and beautiful phrasing throughout its five movements were due largely to the conductor's fine musicianship and interpretative skill.

Radiana Pazmor, contralto, was the soloist, singing with orchestral accompaniment, Cherubini's recitative and aria from the opera, Demofonte; Blazini's La Vielle and Saint-Seäns' Danse Macabre (original version). Miss Pazmor is gifted with an exceedingly colorful and expressive voice and is an artist skilled in the technic of her craft. Her polished phrasing, with good diction and dramatic expression, lent impressive and vital interest to all her work.

This concert was unquestionably one of the most enjoyable of any presented in San Francisco thus far this season. Mr. Minetti, Miss Pazmor and the twenty fine instrumentalists were the recipients of well deserved applause.

RESIDENT STRING QUARTET IN SECOND CONCERT

The San Francisco String Quartet (Naoum Blinder, Eugene Heyes, Willem Dehe and Lajos Fenster) was heard at the Veterans' Auditorium in the second of its charming evenings of chamber music. The organization appeared in far better artistic form than at its initial concert of the season. It played Mozart's quartet in F major (K. No. 590), Glazounoff's Interludium in modo antico, Hugo Wolf's serenade and Dvorak's F major quartet (op. 96) with admirable spirit, taste and style.

C. H. A.

Institute of Musical Art Children to Give Christmas Concert

A Christmas concert will be given by children from the preparatory department of the Institute of Musical Art of the Juilliard School of Music, New York, this morning (December 21). The program takes place in the concert hall of the school. There are to be choral and instrumental performances, an appearance by students of Dalcroze Eurhythmics, a performance by the toy orchestra and singing of a group of short songs composed by the children.

Centenary of Theodore Thomas Observed by Goossens and Cincinnati Orchestra

Raya Garbousova Is Appreciated Soloist—Ria Ginster and Pietro Yon Give Programs—University Sponsors New Chamber Ensemble —Tannhäuser Stirringly Presented

(Special telegram to the Musical Courier)

CINCINNATI, O.—An overwhelming ovation was given Eugene Goossens, the guest artists and the Cincinnati Symphony Orchestra on December 13 when they performed the Paris version of Tannhäuser for the first time in English in America. Florence Easton, Margaret Halstead, Arthur Gerry, Herbert Gould and Dennis Noble sang the leading roles. The orchestra, artists, ballet and chorus responded to Mr. Goossens' leadership in a brilliant performance.

M. D.

CINCINNATI, O.—To commemorate the 100th anniversary of the birth of Theodore Thomas, who had directed the Cincinnati May Music Festivals from their beginning in 1873 until his death in 1905, Eugene Goossens programmed Grieg's Elegiac Melody on the third program by the Cincinnati Symphony Orchestra. Severin Eisenberger was the soloist in the Beethoven fifth concerto in E flat major (Op. 73), to which he brought a poetic interpretation and the broad conception of a distinguished musician.

In the fourth program Goossens offered his delighted audience the Schubert symphony in C minor, superbly played. However, the Prelude to the Afternoon of a Faun (Debussy) seemed the highlight among orchestral numbers. It was played to bring out all the exquisite beauties of the work and was consequently highly acclaimed. The audiences are appreciating more and more Goossens' finer perceptions of work such as this and find it stimulating to hear his interpretations.

At this concert Raya Garbousova made her cello sing for her audience, which listened in rapt attention to her rich tone, vibrant with color and feeling. She had chosen the Haydn concerto in D major and the Saint-Saëns concerto in A minor. It was a long-to-be-remembered pleasure, one in which the artistic support of the accompaniment by the orchestra under Goossens' sympathetic hand was greatly appreciated.

GINSTER SONG LIST

The Matinée Musical Club presented Ria Ginster, soprano, in a well-balanced program of Mozart, old English, Schubert, Brahms and Richard Strauss, of which Nachtigall (Brahms) and Wiegenlied (Strauss) were the highlights and made such an impression on her enthusiastic audience that she graciously obliged with encores.

Compositions by Margaret McClure-Stitt were featured by the Clef Club (Mrs. Lawrence Meyer, president) at the home of Mrs. Mabel Strauss. Audrey Gillespie sang two songs beautifully, and Mrs. Stitt's latest work, a clever quintet for piano and strings, named Soirée, and still in manuscript, was given a brilliant premiere by Patricia Conway, Lucy MacKeever, Margaret Blacker, Kay Wilse and Margaret Conway.

Pietro Yon, organist of St. Patrick's Cathedral, New York, gave an unusually interesting organ recital under auspices of the Southern Ohio Chapter, A.G.O. of which Alfred Schehl is president. Besides classical studies Mr. Yon played several novelties and by request a number of his own compositions.

OTHER MUSIC EVENTS

The Christ Church Choir, under direction of Parvin Titus, sang the Brahms Requiem for a Sunday vesper service.

The series of lectures on musical topics such as The Romantic Movement, Chamber Music Concerts, Brünnhilde the Valkyr, which Dr. Thomas James Kelly gives at the University of Cincinnati, meet a popular demand and are well attended.

The Lillian Aldrich Thayer Club presented Lewis Casperson in a piano recital assisted by Marie Dickoré, who spoke on Theodore Thomas, His Gift to Cincinnati.

The Cincinnati Division of the Ohio Federation of Music Clubs, of which Mrs. John A. Hoffmann is chairman, presented Mrs. Edgar Stillman Kelley as the pianist in Dr. Kelly's quintet (Op. 20) at the reunion of the year. The other artists were Leo Brand, Ernest Pack, Hermann Goehlich, and Arthur Bowen, all of the Cincinnati Symphony Orchestra, who are known as the Cincinnati String Quartet. Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, and Mrs. R. A. Herbruck, Ohio Federation president, were in attendance.

Laura Mae Wright substituted for Dan Beddoe in the second of the Conservatory of Music Sunday Afternoon Musicales featuring the Brahms quartet in C minor (Op. 60, no. 3), in which Dr. Karol Liszniewski was the pianist, with Julian Pulikowski, violin; Mihail Stolarevsky, viola; and Karl Kirksmith, cello; and the Brahms sextet in B flat major (Op. 18) for strings, in which Peter Froehlich and Herbert Weis were the other artists.

NEW STRING ENSEMBLE SPONSORED BY UNIVERSITY

Much interest is shown in the series of concerts offered by the Cincinnati Chamber String Ensemble, which is sponsored by the University of Cincinnati. The group is composed of artists from the Cincinnati Symphony Orchestra and directed by the assistant conductor, Vladimir Bakaleinikoff. Interesting features of their second concert were the third movement from Schumann's symphony (No. 3, op. 97) arranged for string ensemble by Bakaleinikoff, and the Schubert quintet in C Major (op. 163), which uses an extra cellist with the quartet. Walter Heermann played this exacting part with much virtuosity.

M. D.

DAVID MANNES

will conduct a symphony orchestra in a series of four free concerts at the Metropolitan Museum of Art, New York, on January 4, 11, 18 and 25. These concerts are made possible through a contribution from the Davidson Fund, Inc., founded by John D. Rockefeller, Jr. A second series of concerts is planned for four Saturday evenings in March.

Dalcroze School of Music Offers Scholarship in Voice

The Dalcroze School of Music is offering a half year scholarship in voice instruction valued at $150 for the second semester, beginning February 3. Applications must be made in writing to the school, not later than December 28, it is announced. Auditions will be held during the week of January 6. Florence Turitz is the vocal instructor under whom the successful candidate will study.

Novaes to Present Second New York Recital

Guiomar Novaes, Brazilian pianist, will give a second New York recital this season on January 4, at the Town Hall. The pianist's first New York recital this season was at the same auditorium on December 7. Mme. Novaes has been touring in concert since her arrival in the United States this season on October 30. To date she has appeared in cities along the Atlantic Coast as far south as Florida, in New England and in Canada. During the time before her next New York recital, the artist makes appearances in New Jersey with the New Jersey Symphony Orchestra and at one of the Bagby Morning Musicales. Later she will continue her American tour with engagements in the Southwest and West.

Josef Wissow to Broadcast

Josef Wissow, Philadelphia pianist, will be heard as guest soloist with the Frank Black Symphony Orchestra over NBC on December 26. Mr. Wissow will make a tour of South America in the coming season. He has recently become associated with the G. H. Dalrymple management of New York City.

Birmingham Applauds Dalies Frantz

Whittington Conducts Horace Johnson's Streets of Florence in Second Concert of Civic Orchestra

BIRMINGHAM, ALA.—The Birmingham Music Club presented the brilliant young piano virtuoso, Dalies Frantz, in concert as their second offering in the Artist Series this season. A large and enthusiastic audience attended the performance in Phillips Auditorium. The young artist gave a great concert, winning the unstinted approval of his listeners. He opened his program with Mozart's delicate sonata in C major, and contrasting the lightness and delicate lacery of this composition, he came into powerful and sonorous sound in the Bach Organ Fugue (arranged by D'Albert) which followed. The Liszt sonata in B minor was given a superb performance. Then came a Chopin group, numbers by Debussy, Wandering, Liszt-Schumann, and the closing brilliant triumph, Liszt's Hungarian Rhapsody (No. 12). The audience responded vociferously and recalled the young artist m[illegible] times.

CIVIC ORCHESTRA IN NA[illegible] WORK

The Birmingham Civic Symphony Orchestra offered its second concert of the season in the Municipal Auditorium before a very large and distinguished audience. Dorsey Whittington conducted with Ottokar Cadek serving as concertmaster. The orchestra, with its enlarged personnel, made an impressive stage appearance. The program opened with the New World Symphony of Dvorak. The Carnival of Animals by Saint-Saëns, with all of its humor and capricious imitations, followed and delighted the audience. The solo pianists for this number were Hugh Thomas and Roy McAllister and they played with wonderful precision and ability. Harold Cadek played the cello solo in The Swan. Then came the American number, which Conductor Whittington always features on his programs. For this occasion he had chosen Horace Johnson's Streets of Florence, a modern and impressionistic composition that was well performed and most cordially enjoyed by the audience, who responded with hearty and long applause. The closing number of the program was Liszt's Les Preludes, played in observance of the Liszt festival year, and given a beautiful interpretation. For encore the orchestra gave Solveig's Song from the Peer Gynt Suite (No. 2).

RESIDENT GROUP FEATURED

The Apollo Boys' Choir (Coleman Cooper, director) was called to Warm Springs, Ga., to give a performance before President and Mrs. Roosevelt on the occasion of their Thanksgiving visit to the President's southern home. The boys were warmly received by the President and his wife, and their beautiful singing complimented. They also gave a concert for the patients of the Hospital for Infantile Paralysis.

SYMPHONIC BAND HEARD

Bohumir Kryl's Symphonic Band was presented in concert at the Municipal Auditorium, under the auspices of the Shriners, Zamora Temple. The organization under the baton of Kryl gave an artistic concert with Kryl winning honors for his solo cornet work. Other soloists were Ruth Templeman, harpist, and Nell Kinard, soprano.

The Brahms Society, young musicians' department of the Birmingham Music Club, were entertained at Birmingham-Southern College where a program of Brahms music was given.

The Birmingham College of Music (Guy C. Allen, president) presented a number of pupils in recital. They were from the classes of Abigail Crawford, Katherine Tierce, Corrie Crawford Houston, Beth Ferguson, LaVerne Brown, Florence Keith, Mmes. Guy Allen and J. Ward Nelson.

A. G.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

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—N. Y. Sun (W. J. Henderson), Dec. 4, 1935

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"Queen of Wagnerian Opera"

GOETA

LJUNGBERG

In Guest Performances of Tannhäuser, Lohengrin and Tosca with the San Carlo Opera Company

Photo by Elzin, N. Y.

AS ELSA IN LOHENGRIN

MONTREAL

NOTED SOPRANO MAGNIFICENT AS ELIZABETH

Mme. Ljungberg's Elizabeth was a splendid figure, traditionally Wagnerian, simply conceived and very lovely to look upon. In the second act directly she entered the Hall of Song the performance was lifted into another sphere. The quality of her voice is singularly pure and strong, and behind it lies a temperamental energy and musical feeling that counts more than anything else.

—Thomas Archer, Montreal Gazette, September 23, 1935

TORONTO

Mme. Ljungberg gave listeners the special treat they expected from her. Her soprano was handsome, and there was interest in the way she portrayed by her vocal style the changes of Elsa's mood.

—Pearl McCarthy, Mail & Express, September 30, 1935

SWEDISH DIVA MAKES GLORIOUS VOCAL ELSA

—Toronto Daily Star

SINGER SHOWS FAULTLESS ART IN LOHENGRIN—GOETA LJUNGBERG'S ELSA IS INSPIRATIONAL

The Elsa of Goeta Ljungberg was the greatest delight. She sang as one inspired—a faultless soprano voice with an accent of rapt intensity in it.

—Toronto Evening Telegraph, September 30, 1935

LJUNGBERG THRILLS AUDIENCE AT OPERA

One of the queens of Wagnerian opera, Goeta Ljungberg (as Elizabeth) last night gave a Toronto audience the thrill which comes from hearing a majestic and authoritative singer.

—Pearl McCarthy, Mail & Empire, October 2, 1935

LJUNGBERG TRIUMPHS AS TANNHAUSER STAR

—August Bridle, Toronto Daily Star, October 2, 1935

CHICAGO

The distinctions Mme. Ljungberg has won in the Wagnerian repertory patently rest upon a diligent mastery of the established tradition. But she brings with her an appealing warmth and she radiates a charming sort of modesty which last evening lent her Elsa a more personal attractiveness than this heroine has generally been endowed with in Chicago. She sang more excellently last evening than at any time in my past observation of her work. The phrasing was always just and noble, the words were sincerely uttered and the vocal line had many touches of beautiful color and of delicate expressiveness.

—Eugene Stinson, Chicago Daily News, October 17, 1935

Mme. Ljungberg is lovely to behold, tall, graceful, stage wise, she has manner as well as voice. Her voice was beautiful in texture, pure and with that northern radiance that lends a silvery lustre to the tone.

—Glenn Dillard Gunn, Chicago Herald-Examiner

Mme. Ljungberg was a radiant figure and sang with beauty of tone. Her entrance aria, Dich Theure Halle had the uplifting and joyous ring of exaltation required for this well known aria. Besides this Mme. Ljungberg has the quality to fit the role of Elizabeth—an appearance of Queenliness, Nordic beauty and a voice ringing in the upper register.

—Herman Devries, Chicago American, Oct. 23, 1935

Goeta Ljungberg was the Tosca, giving us an entirely new characterization of a role so grateful to sing and so difficult to portray. Mme. Ljungberg looked stunning, had a facile style and was slim, young and graceful. Vocally the role suits her brilliant and facile style and she acted with intelligence.

—Herman Devries, Chicago American, October 31, 1935

MILWAUKEE

Goeta Ljungberg was the outstanding performer. Her voice is ideally suited to the role of Elizabeth and her acting all that could be asked.

Wisconsin News, November 9, 1935

MINNEAPOLIS

Mme. Ljungberg's Elsa was like a revelation out of the great past of opera. To see her on the stage was to behold her in a new light, which revealed her greatness as a singing actress. Mme. Ljungberg stood the test of Elsa's Dream triumphantly and her singing in the duos was as fine as her acting.

—Victor Nilsson, Minneapolis Journal, November 12, 1935

OMAHA

Goeta Ljungberg was wonderful in the part of Elsa. The possessor of a voice of dramatic quality, exquisite subtleness with vivid contrasts and gracious nuances, she made of the role an impersonation that was refined, full of feminine charm, occasionally rising to heroic heights.

—Omaha World-Herald, November 23, 1935

DAVENPORT, IOWA

The possessor of a beautiful soprano voice and gifted with a stage presence which is the very essence of grace, Mme. Ljungberg captivated her audience as she sang the role of Elsa.

—Davenport Democrat & Leader, November 29, 1935

Mme. Ljungberg Will Fill Her Fifth Season with the METROPOLITAN OPERA CO. 1935-36

Los Angeles Opera Lovers Disappointed At Closing of Series by Local Company

Success of Initial Series Not Duplicated on Second Effort—Monteux Leads Program of Music Based in Shakespeare—Violin Prodigy Heard

LOS ANGELES.—This city suffered the greatest blow to its musical progress in years last week when the Los Angeles Grand Opera Company, after undergoing only a few weeks previously a highly successful two-week season, closed up when only three performances of a scheduled seven performance repertoire had been completed. This event was made all the more regrettable because of the success of the first attempt, which had led the opera-going public of this city to believe that at last a permanent grand opera institution had been founded here. The operas Aida, Hänsel and Gretel, Pagliacci and Cavalleria Rusticana were presented on November 29, November 30 matinée, respectively. La Boheme was scheduled for December 2, Lucia di Lammermoor for December 3, and Madam Butterfly for December 4. Barber of Seville was to be given on December 5. All of these were to be heard at the Philharmonic Auditorium.

Cancellation of La Boheme was announced but a few hours before curtain time, and holders of tickets for that performance and for Lucia for the following night were told their tickets would be redeemed for admission to Madam Butterfly. The especially unfortunate part of this was that a large number of persons had purchased tickets and fully expected to see Butterfly, at least, but this too at the eleventh hour was cancelled, thus ending another effort to build a stabilized grand opera company here and open up a field for the advancement of local singers and musicians.

SHAKESPEARE PROGRAM BY ORCHESTRA

Despite all this, music in this city is not dead, for the Philharmonic Symphony Orchestra under the baton of Pierre Monteux on December 7 at the Philharmonic Auditorium gave a magnificent concert of music inspired by the works of William Shakespeare. This concert, which proved to be popular with the audience, was embellished by readings from the Bard's plays by Fritz Leiber, the Shakespearean actor. The concert was begun with a reading by Leiber of the famous speech starting with the line "All the world's a stage . . .," and was followed with Coriolanus' speech to the Roman senate. Monteux then conducted with fine vivacity Beethoven's Coriolanus Overture, which was followed with Leiber's reading of the balcony scene from Romeo and Juliet. The remainder of the program was taken up with Weber's lovely overture to Oberon, an interpretation by Monteux that was careful of its beautiful melodies. Tschaikowsky's Hamlet Overture was played by the orchestra with a brooding emotionalism. In Arthur Honegger's new version of The Tempest the composer seems to have written a piece of music admirably fitted to the title, full of broken rhythms and melodic snatches and containing a strange and ethereal meaning.

YOUNG VIOLINIST IN BOW

Perhaps the outstanding event of the past week, however, was the Los Angeles debut of Felix Abcede, a nine-year-old prodigy on the violin. There have been so many child geniuses that went to pieces upon reaching adolescence that one is loath to proclaim another as a prodigy, yet this youngster in his recital on December 10 at the Philharmonic Auditorium demonstrated uncommon talent. Unlike so many other youthful executors of music, Master Abcede did not shine at technic, but exhibited something much more valuable, a genuine feeling and intelligence for interpretation. He opened his program with a masterly interpretation of the Vitali Charlier-Auer Chaconne in G minor, and brought forth immediately a rich and glowing tone, which seemed to be laboring against an unresponsive violin. It was in the Mendelssohn concerto in E minor, however, that he demonstrated fully his high ability, especially noticeable in his phrasing of the *andante* movement. Here he had charm and maturity, in contrast to the sentimentality that even adult performers often exhibit in this movement. Technically, much fault could be found, but it seemed, nevertheless, not so much his fault as a musician but his need of physical growth. In short, his fingers seemed too small to master some of the technical difficulties, although his mind knew what to do. Even so, his playing of double stops and harmonics was superb, and his bowing was of consummate artistry. He concluded his program with a group of short compositions, some of technical difficulty and some requiring maturity of conception for proper execution, all of which he mastered with notable success. All in all, Felix Abcede is a youngster to be watched, for there seems but little doubt that if he is properly handled during the next few years he can be another of America's great violinists.

R. M.

RAMBLING AROUND

The Lazar S. Samoiloff Bel Canto Studios of Los Angeles were sponsor for an artist recital at the Los Angeles Opera and Fine Arts Club on December 3. Arias were sung by seven artist pupils and the final part of the evening's program was devoted to operatic duets. Olga Dane, Laura Saunders, Lucille Milliken and Marie Louise Escobar appeared in a concert at the Brentwood Country Club in November. Each Monday night Mr. Samoiloff holds a repertoire class at the Le Conte High School.

* * *

Igor Gorin, baritone, is now permanently located in Hollywood on a long-term contract with Metro-Goldwyn-Mayer studios. His first assignment will be an important role especially written for him in Melodies of 1937. Mr. Gorin will appear as guest artist on the Grace Moore radio program of December 23. He sings the Figaro aria, and a duet from Bitter Sweet with Miss Moore.

* * *

The Pacific Institute of Music and Fine Arts announces four concerts by the Noack String Quartet, the first to be given on January 10 at the school building. This quartet is sponsored by a foundation and the board includes Mmes. Lou Anger, Leiland Atherton Irish, Charles A. Thomasset, Sydney Sanner and H. C. Stinchfield, with Mrs. George Leslie Smith (formerly manager of the Philharmonic Orchestra) as the prime mover in the support of this organization. There is a long list of sponsors of these four concerts which will be open to the public by invitation.

* * *

The University of Southern California, under the direction of Alexander Stewart of the music department, marked the hundredth anniversary of the birth of Saint-Saëns by giving a performance of his Christmas oratorio, Noel, December 10, at Bovard Auditorium. Mr. Stewart directed a mixed chorus, soloists and orchestra. The soloists were Otile MacIntosh, soprano; Joseph Sullivan, tenor; and Edwin Dunning, baritone. Genevieve Olson was the organist and Elizabeth Burman, the harpist, in other works offered.

* * *

The Tudor Singers, a costume quartet directed by Dr. John Smallman, appeared on December 3 at the Highland Park Ebell Club. This quartet features early madrigals and motets of the Elizabethan period. Daisy Sinclair, pianist with these singers, is the official accompanist for the Smallman studios. The next appearance of this group is scheduled for January 2 at the La Canada Club.

* * *

The Beethoven String Trio of Los Angeles with Paloma Schramm Baruch, pianist, gave a program for the Friday Morning Club on December 6. Numbers included a sonata by Loeillet; quartet in C minor by Fauré; serenade (op. 10) by Ernst von Dohnanyi, and Handel's Passacaglia for violin and viola arranged by Halverson.

* * *

Mills College presented Bethlehem, a nativity play by Laurence Housman, December 15 and 16, at Lisser Hall on the college campus. The drama association and the college choir combined in this presentation under the general direction of L. Louise Stephens. Luther Brusie Marchant directed the choir and Connell Keefer Carruth was the organist.

* * *

Silvia Maracci, of the Zoellner School of Music, has been the only teacher of Lina Gastoni, who took the role of Gretel in the Hänsel and Gretel performance at the Philharmonic Auditorium on November 30 with the Los Angeles Grand Opera Company.

* * *

Erich Wolfgang Korngold has composed an original musical score for the Cosmopolitan pirate picture, Captain Blood. Olivia de Havilland is the heroine with Errol Flynn in the title role. This picture is to be released soon.

* * *

Haydn's Creation will be sung, January 14, at Pomona, Cal., with a newly-organized chorus of 135 voices, soloists, and the Valley Symphony Orchestra of forty under the direction of William Strobridge.

* * *

Lillian Flickinger, teacher and vocalist of Beverly Hills, appeared recently in a lecture-recital on German Lieder for the Art and Music Teachers' Association of Long Beach. Schumann, Hugo Wolf, Brahms, and Schubert songs were sung by her as demonstrations in this lecture. Mrs. Flickinger's pupil, Mary Janis, sang with Frederick Stark and the WGN radio station orchestra under his direction, in November on the Inglewood hour. An early appearance of Miss Janis is in the Daughter of the Regiment to be presented in concert form for the Euterpe Opera Reading Club on December 31 at the Biltmore Theatre.

* * *

The University Glee Club (directed by Howard Swan) presented its third annual fall concert on December 13 in the hall of the Musart Theatre. David Jazz was the number given with orchestral accompaniment, telling in jungle rhythm and minor strain the story of David and Goliath. The second part of the evening was given over to Songs of Yesterday, concluding with popular college and fraternity songs. Florence Rubens, artist pupil of Bertha Vaughn, was the guest of the evening.

* * *

Dr. Sigmund Spaeth of New York has been lecturing in Los Angeles, Hollywood and neighboring towns. One of his principal appearances was at the Desert Forum at Palm Springs on December 11.

* * *

Dr. George Liebling played recitals recently in Southern Idaho and Salt Lake City. He presented some of his compositions on the programs.

* * *

Franz Lehar's light operetta, The Count of Luxembourg, has been obtained by Paramount Studios for a musical picture. The cast and director will be selected soon, with production to start early next March.

* * *

Nina Lissauer, soprano, assisted by Eugene Dunajevsky and his Chamber Music Ensemble, gave an evening of Jewish, Russian and Palestinian music on December 8 at the Biltmore Hotel. Miss Lissauer is an artist pupil of Florence Russell of Los Angeles.

Mills College, of Mills College, Cal., has on exhibition in its Art Gallery until December 18, the 1788 edition of the music to the Carmen Seculare of Horace by François Andre Denican Philidor, born at Dreux in 1726 of a musical family. A Horace festival was recently given at the Greek Theatre of the University of California, Berkeley, Cal.

* * *

Kathleen Lockhart Manning, composer, lives in the Hollywood hills and devotes the greater part of her time to writing songs, operas and symphonic compositions She now has ready for performance three grand operas, one operetta, one symphony and six symphonic poems. In addition to writing, Mrs. Manning is teaching composition to a few pupils. Kirsten Flagstad is singing her Chinoise and In The Luxembourg Gardens; Lawrence Tibbett and Nelson Eddy, her A Winter Afternoon and Hop-li, The Rickshaw Man; John Charles Thomas, The Lamp Lighter.

* * *

The Riverside Community Opera Association of Riverside, Cal., announces additional operas to be given this season under the personal direction of Marcella Craft, who is a permanent resident of Riverside at the present time. They are Tiefland, January 28, 30 and February 1; Cavalleria Rusticana and Pagliacci, March 10, 12 and 14; L'Elisir d'Amore, May 5, 7 and 9. James K. Guthrie will be the musical director. The Messiah was given by this same organization December 8 and The Nativity on December 15.

* * *

Richard Tetley-Kardos, pianist, was heard in recital in the music room of the Biltmore Hotel, December 13.

* * *

The University of California at Los Angeles presented Winifred Christie, pianist, in a Moor Double-Keyboard Piano recital on December 11 in Royce Hall Auditorium on the U.C.L.A. campus.

* * *

A plan to present grand opera in Los Angeles in a new opera house, with recital halls and music studios in the same building, is a possibility of the near future. The location of this new building is tentatively given on Wilshire Boulevard in the neighborhood of Western Avenue, which is near Hollywood, Beverly Hills, Santa Monica and other residence locations.

* * *

William Strobridge, voice teacher at the Pacific Institute of Music and Fine Arts, was the first manager of the old Los Angeles Symphony Orchestra, which was in existence from 1913 to 1919. The present Los Angeles Philharmonic Orchestra, backed by the late Mr. Clark, Jr., was organized in 1919 and Mr. Strobridge became associate manager with L. E. Behymer, and until 1925 with Carolyn Smith. From 1920 to 1926 he was also manager of the Hollywood Bowl.

* * *

Phillip Tronitz, Norwegian pianist and pedagogue, has been teaching in Los Angeles for the last twelve years. It is stated that his concerto class is attended by many artist pianists and teachers in Los Angeles and vicinity. Prominent among pianists who have studied previously with Dr. Tronitz or are with him at the present time are Dorothy Kendricks of New York; Helen Nagin, Columbia network artist; Armando Loredo, Spanish pianist; Rousseau Criswell; Jackie Coogan; Jean Hersholt, Jr.; Alex Korda and Rosalyne Asner. Dr. Tronitz plans to give master classes in his studio next summer.

* * *

Robert L. Hollinshead, formerly with the Arthur Judson Concert Bureau of New York, is now radio director of the new Hollywood Associated Studios in Hollywood. It is stated that four hundred pupils have already enrolled for radio courses under his direction. Each Saturday night, the Hollywood Varieties are broadcast through station KMTR from the Little Theatre in the Associated Studios. Featured guests in recent weeks have been Sol Lesser, picture producer; Charles Wakefield Cadman, pianist and composer; Gene Austin, recording artist and star of picture shorts; Ralph Ranger and Leo Robbin, music writers.

* * *

Grand Opera in English was given at the Greek Theatre at Pomona, Cal., last summer under the direction of William Strobridge. Two performances of Rigoletto and two of Hänsel and Gretel were offered as well as

(*Continued on page 29*)

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Music of Arthur Foote Performed by Boston Peoples Symphony Orchestra

American Composer Receives Tributes in Concert Conducted by Fabien Sevitzky—Flute Players' Club in Novelties—National Symphony Orchestra Under Kindler Assisted by Miriam Winslow Dancers

BOSTON.—The Peoples Symphony Orchestra, conducted by Fabien Sevitzky, gave a concert to do honor to Arthur Foote, the veteran American composer and resident of Boston, on December 8. Mr. Foote's work has always been characterized by feeling and taste. The Night Piece for flute and orchestra is fairly well-known to audiences in this country, but his other music has been less frequently heard. Mr. Sevitzky chose an air from the serenade for strings, written in 1889, a fugue from the suite in E major, composed some twenty years later, and Four Character Pieces (op. 41) after the Rubaiyat of Omar Khayyam. Isabel French, soprano, was the soloist in three songs with orchestra: Tranquillity, The Rose and the Gardener, Irish Folk Song. The first two of these had been orchestrated during the past two weeks by Mr. Foote and dedicated to Mrs. French. The composer was in the audience and acknowledged the applause. The last half of the concert was devoted to the Brahms C minor symphony, to which Mr. Sevitzky gave an emotionally stirring reading.

FLUTE PLAYERS' CLUB OPENS SEASON

The first concert of the Boston Flute Players' Club was given on the same afternoon in the Hotel Vendome. This is always an important event for chamber music in Boston, since the programs of this admirable institution have been exceedingly interesting during its twelve years of rather precarious history. The program for the first concert this year began with the quintet in one movement by Arnold Bax for strings and harp; continued with Erwin Schulhoff's concertino for flute, viola and double-bass, and Debussy's sonata for flute, viola and harp. The concert ended with Haydn's quartet for strings in G major (the one taken from the sonata for flute or violin and piano, with an added minuet). Georges Laurent, first flutist of the Boston Symphony Orchestra, has been the musical director of the Flute Players' Club since its inception. Members of the Boston Symphony Orchestra were the performers on this occasion.

The music was all worth hearing, once at least. Bax's Quintet is charming music in the composer's typical Celtic vein of gentle melancholy which one either likes or does not. It was ably constructed music as well. Schulhoff's concertino was extremely dull in the slow movements, as though treading water until the fun began in the fast movements. This was impudent music, a joke that is good enough for one hearing. Mr. Laurent was obliged to change back and forth from the flute to the piccolo, which he did with astonishing ease. The Debussy sonata, like that for violin and piano (both late works) should be heard more often, for it is lovely music and has been unfairly neglected on the ground that it was incomprehensible. The Haydn quartet made a delightful end to an unusually interesting concert.

NATIONAL ORCHESTRA IN VISIT

December 9 saw the visit of a young and enterprising orchestra, the National Symphony from Washington, D. C., under the leadership of Hans Kindler. Mr. Kindler has done a remarkable piece of work with this orchestra and has trained it up to a surprising pitch of excellence. He included Brahms' first symphony and the Egmont Overture on the first half of the program. The overture, in particular, was well played. The second half of the concert was given up to a group of dance numbers, interpreted by Miriam Winslow and four other girls, with accompaniment from the orchestra.

The same evening in Jordan Hall saw the debut here of Mildred Jenkins, a Negro soprano of talent, accompanied by Warner Lawson. Miss Jenkins's voice is neither large nor highly developed, but she has a disarmingly intimate way of singing. If proof were wanted of her possibilities, one would immediately mention her singing of Wolf's In dem Schatten meiner Locken. She concluded her concert with some Negro spirituals. A good-sized audience was highly appreciative.

CHORAL AND RECITAL EVENTS

The Bach Cantata Club, on which Boston counts for giving rarely performed choral music, gave the first concert of its season on December 10 in the Fogg Art Museum in Cambridge. This makes a beautiful setting, but one that also has the disadvantages of poor acoustics and no organ. The absence of the latter was badly felt in the performance of Bach's cantata (No. 61), Nun komm der heiden Heiland. Three French Christmas carols (sung at a distance accompanied by an organ evidently too remote for use in the cantata) and the Brahms Marienlieder were much more successful and were greatly enjoyed. The same evening in Jordan Hall the Apollo Club, conducted by Thompson Stone, gave a concert. This is a male chorus which gives occasional concerts and seems to sing largely for its own pleasure.

A piano concert was given on December 11 by Miksa Merson, with a conventional program of the Chopin B minor sonata, intermezzi and rhapsody of Brahms, Bach-Busoni toccata and so forth. Mr. Merson has a prodigious technic, with which he is concerned to the exclusion of more musical matters. As a result of the excessive speed with which he played everything in sight, his concert was a disappointment.

Maurice Ames, who is a resident here, gave an auspicious debut in Jordan Hall on December 12 before a large audience. Mrs. Ames has a fine mezzo-soprano voice, which is at its best in the lower and middle register. When she perfects her top voice she ought to go far as a Lieder singer. Nervousness marred the beginning of the concert, but the singing later disclosed real talent.

A. W. W.

Richard Hageman Awarded Bispham Medal

Richard Hageman has been awarded the David Bispham memoriam medal for his opera Caponsacchi. The honor was bestowed on him by the American Opera Society in Chicago. Mr. Hageman, who has concluded a season as conductor with the Chicago City Opera, is the forty-eighth artist to receive such a medal in fifteen years.

Carmen Restoration for Metropolitan's Second Week

Among the features of the Metropolitan Opera Association's second week, December 23 to 28, will be Lily Pons' first appearance of the season in Lakmé, on Monday; Susanne Fisher's debut in the title role of Madam Butterfly in a benefit matinee on Thursday; the restoration of Carmen, with Rosa Ponselle giving her initial impersonation of the heroine, and Hilda Burke making her debut as Micaela, Friday; and the restudied production of Rigoletto, with Lawrence Tibbett singing the title role for the first time, Saturday afternoon. On the afternoon of Christmas Day, Traviata will be given with Eide Norena singing the role of Violetta, her first appearance of the season.

Elsa Hilger With Philadelphia Orchestra

A signal honor was recently bestowed upon Elsa Hilger, the young cellist of the Hilger Trio, when she was unanimously elected to the cello department of the Philadelphia Orchestra. She is the first woman

ELSA HILGER

to occupy such a position with a leading orchestra. In addition to her engagements with the orchestra, Miss Hilger will make solo appearances this season and also fulfill engagements with the Trio, of which her sisters Maria and Greta are members.

About two years ago, Elsa Hilger's valuable cello was stolen from her parked car on Madison Avenue, New York. She searched everywhere for it without success. On December 10 last, when she was appearing with the orchestra at Carnegie Hall, she noticed a cello in the hands of one of the members of the orchestra which resembled hers. She asked about it and found that a dealer had allowed him to try the instrument that night with the idea of buying it. Investigation proved that it was her cello which the dealer had bought from another person. And so Miss Hilger is happy again following the return of her instrument.

Ralph Leopold in Zanesville Recital

ZANESVILLE, OHIO.—Ralph Leopold, pianist, scored a notable success at his recent recital here under the auspices of the Thursday Music Club. In a program embracing the Bach-Tausig toccata and fugue in D minor, two Brahms pieces, four rhapsodies of Dohnanyi, numbers by Arensky, Scriabine and Rachmaninoff, and several of his own piano transcriptions of Wagner excerpts, Mr. Leopold played with skill, power and comprehensive command of nuance. His manipulation of great chords, his fine control and execution in octave passages and other technical vicissitudes were among his impressive technical qualities. As an interpreter, he has sensitivity, force and the faculty of mood projection.

Having captured the interest and profound respect of his audience for his ability to perform other composers' music, Mr. Leopold made perhaps his most emphatic effect in his own transcriptions—the Love Duet and Brangaene's Warning from Tristan and Isolde, and the Ride of the Valkyries. The faithfulness with which Mr. Leopold has translated the orchestral beauty of Wagner's scores into the terms of the piano, the clarity with which his keyboard utterance suggests the broader instrumental medium are matters of musical record. The Zanesville gathering listened avidly to his exposition of these sequences, and the applause demanded a series of encores, among them another of Mr. Leopold's Wagner transcriptions—The Entrance of the Gods into Valhalla. K. T.

Viola Mitchell to Present New York Program

Viola Mitchell, violinist, will be heard in New York recital at Town Hall on January 3. With Erich Kahn at the piano she is to play Chaconne (Vitali), a Bach prelude, the Brahms sonata in D minor, the first New York performance of Malipiero's concerto, and Tzigane (Ravel).

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Toronto Players in Sibelius List

Composer's Anniversary Honored by Entire Program of His Works—Reginald Stewart in Piano Recital

TORONTO, CAN.—The Toronto Symphony Orchestra gave an all-Sibelius performance on December 7 in honor of the composer's 70th birthday with sweeping success. Sir Ernest MacMillan first conducted the second symphony, Tapiola, The Swan of Tuonela, and Finlandia. Valse Triste followed, a special request encore, and the concert was brought to a happy conclusion with the Finnish National Anthem, in which joined many members of the Finnish Society. It should be added that Sir Ernest's remarks, as always, contributed greatly to the understanding and consequent appreciation of the performance.

That night the Conservatory String Quartet gave its third recital to a packed house. The four members (Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, cello) first played the Mozart quartet in B flat (The Hunting) with their customary choice taste and exactness of *rapport*. Then, prefaced by a few words delivered with charming wit by Leo Smith, came the special feature: Arnold Bax' sonata in G, for viola and piano, played in a manner by turns dazzling and appealing by William Primrose while the piano part was no less a triumph in its masterly handling by Leo Barkin. For a concluding number, Brahms' quintet, op. 111, in which Mr. Primrose joined the quartet, provided a richness and sonority that was almost a surfeit.

On December 6, at Eaton Auditorium, was heard one of Reginald Stewart's occasional piano recitals, the program this time being of weightier offerings than he sometimes gives. A Bach group, including the B flat minor prelude and the Sixth French Suite, was followed by the Chopin B minor sonata, which latter attained huge dimensions of tone and vast breadth of outlook. Later came Brahms' Capriccio in B minor, Schubert's impromptu in A flat, Mendelssohn's scherzo in E minor. These highly pianistic selections were done with tremendous virtuosity, while a sensitive poetry infused his Danse and Jardins sous la Pluie (Debussy), Lotus Land (Cyril Scott), and Alkan's picturesque chromatic, The Wind. Upon insistent demand of the large house, he gave two encores, Rubinstein's Staccato Etude and Liszt's Fifteenth Rhapsody, which he projected with extraordinary physical feats as well as whirlwinds of beautiful sound.

December 10, the Toronto Symphony Orchestra was heard again, in an all-Wagner concert. A Faust Overture was interesting, the Siegfried Idyll particularly beautiful; the Vorspiel to the third act of Tristan featured Mr. Hutcheon with his English horn solo of the shepherd's pipe. The Gods then ascended into Valhalla with all proper pomp. Later ensued the Siegfried Rheinfahrt, the Parsifal prelude and Good Friday music, and finally a very spirited Tannhäuser (Paris version) Overture and Venusberg Music.

B. P.

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"Traviata has a lot o' what they want to hear." So sings Phil Cook over WJZ, commenting in rhyme on the bloated box office receipts that mark the season's opening at the Metropolitan Opera. . . . Radio listeners, too, have a seasonal opening of Metropolitan hearings today (December 21), when the broadcasting of the Saturday matinees will be resumed for another year. These will be carried over the combined NBC-WEAF and WJZ networks, and are to be short-waved all over the world. The first performance is one of Lohengrin, with Lotte Lehmann and Lauritz Melchior, Marjorie Lawrence, and, of interest to Americans, Julius Huehn, our fellow countryman, in his debut appearance.

Elisabeth Rethberg was the soloist with the Ford Symphony Orchestra and Chorus, under Victor Kolar's guidance, over WABC on Sunday night (December 15). The golden-throated soprano included a lovely vocalization of Elisabeth's Prayer from Tannhäuser among her offerings. The orchestra included Verdi and Tschaikowsky numbers, and Kreisler's familiar The Old Refrain, with a passage of fine cello playing by Georges Miquelle.

The General Motors Hour of the same evening presented Albert Spalding with Erno Rapee and the General Motors Symphony Orchestra. The manifold beauties of the Spalding art were displayed first in the finale from the Brahms violin concerto, and later in shorter numbers. The orchestra responded to Mr. Rapee's musicianly direction in the overture to Wolf-Ferrari's The Secret of Suzanne, Debussy's Clair de Lune, excerpts from Stravinsky's Petrouchka and other works.

"The Magic Key," WJZ's Sabbath contribution had for its elements of serious music appearances by Rose Bampton and the Don Cossack Chorus. The young American artist, one of our proudest national boasts in opera, concert and radio, sang with her accustomed mellifluous tone. The Don Cossacks, in their intervals of choral items, had the consummate quality of ensemble unity and flexibility which American audiences have come to associate with them.

Echoes of New York Town, the series of sketches taken from the history of New York City which is sent out from WEAF each Sunday, featuring Rosemarie Brancato and others, had prepared in dramatic form some salient points in the story of grand opera in this city. Beginning with an episode from the first local opera presentation—said to be that of The Barber of Seville by the Garcia Grand Opera Company at the old Park Theatre—the program went forward to a re-enactment of a press interview with Marion Talley in 1926. Robert Weede, baritone, and Eugene Cibelli, Italian tenor, a male chorus and Josef Bonime's orchestra were heard, as well as the silvery tones of Miss Brancato. Mrs. August Belmont, chairman of the Metropolitan Opera Guild, made an address.

John Powell, American pianist and composer, held the place of honor on the "Master Musicians" weekly program from WOR. Mr. Powell, with the orchestra of the station under Alfred Wallenstein, played variations from his own Sonata Noble, a composition which in workmanship and content is of impressive beauty, and the Liszt's Hungarian Fantasy. As executant and creator, Mr. Powell showed himself a musician of power and finesse.

An unusual and highly enjoyable presentation on WOR was the appearance of Michael Strange, poet, actress and playwright, in readings of poems by herself and others. Musical background was supplied by Elsa Moegle, talented harpist, and an orchestra.

Before the Sabbath items are completed, mention should be made of one of a few Sundays previous, when Leon Carson sang on the Melody Hour, a WEAF morning program. His program included two Handel airs, two German lieder by Brahms and Schubert, two American songs by contemporary composers (Charles and Lois Townsley). Mr. Carson's voice registered smooth and unforced, with ringing high tones.

Lawrence Tibbett continues his Tuesday appearances on WABC. On December 10, he introduced for the first time on the air a song by Edward Harris, When I Am Dead, My Dearest. Mr. Tibbett has accepted for radio use a new song by the same composer, which will be heard later in the season. The eminent baritone continues enamored of the Gershwin score of Porgy and Bess, and, also on December 10, sang Sportin' Life's song It Ain't Necessarily So, and sang it in a way to make the dusky actor in the Broadway production pallid with envy.

Pooh-pooh and a raised eyebrow to Helen Hayes, who left the movies, as we understand it, because of the inferior quality of the plays provided for her in this medium—and then goes on the air (Tuesday evenings) in the silliest serial "mellerdramer" that ever came over WJZ.

Grete Stueckgold provided a lovely tonal interlude in the To Arms for Peace program (WABC) on Thursday evening. . . . On WJZ's list for the same date was Henri Deering, one of the most skilled and noteworthy of American pianists, in a Bach, Beethoven and Brahms recital. . . . A sequence of seventeen full hour broadcasts by the Minneapolis Symphony Orchestra (Eugene Ormandy, conductor) was opened on Thursday over WEAF. The season is one rich in appearances by the nation's foremost symphonic bodies, and the entry of the Minneapolis organization will be welcomed as a notable addition.

Josephine Antoine, soprano, soon to make her debut with the Metropolitan Opera, and James Melton, tenor, were the principals in an interval of refreshing lightness on Friday night, when the Palmolive Beauty Box Theatre gave The Merry Widow over WJZ.

Madrigal Society Debut Winners

The award for the New York debut appearance, given annually by the New York Madrigal Society (Marguerite Potter, president) goes this season to Ray Muscanto, American coloratura soprano, and Lois Bannerman, harpist. They will share the recital at Steinway Hall, New York, on January 14. Auditions for the succeeding debut award will begin in January.

Virgil Fox to Tour

Virgil Fox, organist, will tour in recitals beginning January 4, covering cities in the Southwest, the Middle West, and Eastern states. American composers' works are featured on his programs.

Erica Morini Soloist With Harrisburg Orchestra

HARRISBURG, PA.—The second subscription concert of the Harrisburg Symphony Orchestra (George King Raudenbush, conductor), held recently in the Forum, presented Erica Morini, violinist, as assisting artist. She was heard in the concerto for violin, op. 82, by Glazounoff, and later returned in numbers by Bach-Franko, Mozart, Beethoven-Kreisler and the Tartini-Kreisler variations on a theme by Corelli. In the latter appearance she was accompanied by Arthur Balsam. Miss Morini, playing on a violin once owned by the late Maud Powell, made a memorable impression upon her hearers for the depth and beauty of her art. She was applauded long and fervently, and after her second group granted an encore.

The orchestra opened the program with the prelude to Wagner's Lohengrin and after the concerto presented eight Russian folk songs by Laidoff and, as a final number, another Wagner excerpt, the overture to Rienzi. Under Mr. Raudenbush's musicianly guidance the orchestra played with unity, flexibility and balance, each section doing excellent work and maintaining the steady artistic progress which has been perceptible since Mr. Raudenbush took command.

K. W.

Lincoln Cathedral Choir for White House Christmas Program

An old French carol, one of Gevaert's eighteenth century Noels, and Fisher's Song of Mary, will be sung on Christmas Eve by the Lincoln Cathedral Choir of Lincoln, Neb., an *a cappella* chorus of fifty-five mixed voices, immediately after President Roosevelt lights the Nation's Christmas Tree in Lafayette Park, opposite the White House. The Lincoln choristers journeyed 2,000 miles to participate in these ceremonies, at the invitation of the President. The Nebraska choir is touring the nation this Christmas season for the first time, and also is embarking on what they believe to be the first tour of the Cathedrals of the United States. The choir's conductor is John M. Rosborough, with Walter Anderson managing the tour. They will give a concert in Carnegie Hall, New York, on December 27.

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"Mr. Hageman is a musician and an artist, and I doubt that Respighi's score ever sounded better in its short life than it did beneath the scholarly yet dramatic baton of his fellow composer."—*Claudia Cassidy, Chicago Journal of Commerce.*

"Mr. Hageman, so we were informed, saw the full score only ten days previous to the performance; nevertheless he undertook the difficult job. Hardly any other conductor would undertake doing this, yet, confident of his ability, he went resolutely at work. With this epoch-making performance the name Hageman is securely registered in the history of opera in Chicago.
—*Adolph Muehlmann, Chicago Abendpost.*

Photo by Bloom, Chicago

"The distinguished Richard Hageman, who mastered the intricate score on comparatively short notice and led his host through its difficulties so creditably, was applauded and bravoed as he came in for the third act. There was equal excitement every time the curtain closed and a big demonstration at the end of the evening."
—*Edward Barry, Chicago Tribune.*

"The performance, as said before, was fully up to the standards of a great, if recent, past. Hageman conducted to discover symphonic accents of distinguished beauty and to pile up choral effects of great sonority. The City Opera's group of choral virtuosi was augmented by Noble Cain's famous Chicago A Cappella Choir. The results, at first hearing, were often overwhelming."—*Glenn Dillard Gunn, Chicago Herald-Examiner.*

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Piano Exploits Prominent In Chicago Musical Week

Heniot Levy Plays for Sigma Alpha Iota—Josef Lhevinne Brilliant Soloist With Symphony Orchestra—Stock Premieres Work by Haubiel

CHICAGO.—Gamma chapter of Sigma Alpha Iota presented Heniot Levy, composer-pianist, and Ada Paggi, mezzo-soprano, in a joint recital for the benefit of its scholarship fund, in Kimball Hall on December 8. In his comprehensive and beautifully played program, which included the thirty-two variations of Beethoven, groups by Schumann, Chopin and Liszt, were found listed two of the recitalist's loveliest piano pieces, Poeme de Mae and Two Valses.

The audience buoyantly manifested its pleasure, recalling the popular pianist many times at the conclusion of each group and demanding extras which were graciously granted. Miss Paggi, an Italian by birth and an American by choice, is as much at home when singing Lieder and French *chansons* as in songs and arias from the land of her birth. Her diction of all languages is clear. She possesses marked interpretative ability, a voice which she uses with understanding and a certain *savoir faire* that ingratiates her with the public.

LHEVINNE IS SOLOIST AT ORCHESTRA CONCERTS

After an absence of fourteen years, Josef Lhevinne returned as piano soloist with the Chicago Symphony Orchestra at the Tuesday series on December 10 and at the regular Thursday-Friday concerts of December 12 and 13. For his re-entry this master of the keyboard chose as vehicle the Tschaikowsky B flat concerto. Mr. Lhevinne's approach to Tschaikowsky is unique, inasmuch as his interpretation is less fiery, less flamboyant and perhaps less dynamic than that of many of his predecessors. Lhevinne is one of the few pianists of our day who does not play to the gallery. A sincere and modest artist, he cares not to enthrall his listeners by playing faster and louder than anyone else, but delights in bringing out the contents of the music without unnecessary display. So much has been written concerning Lhevinne's rare virtuosity, his formidable technic, the clarity and beauty of the tone he draws from his instrument that it would seem pedantic at this time to analyze all the pianistic virtues that have made him one of the outstanding pianists of the age. At the conclusion of the concerto he was compelled after many recalls to give an extra, once again breaking the no-encore rule.

For his second appearance, Lhevinne, who is justly regarded as an outstanding interpreter of Chopin's music, gave a splendid account of the F minor concerto. Here again his interpretation was different from the generally accepted one, as Lhevinne's exposition is not bombastic but entirely poetic. Naturally, most of the teachers of piano and their students found much to discuss in his playing. Eulogizing his tone and impeccable technic, they regretted a lack of strength in dynamic passages. But who knows if Lhevinne's conception is not the correct one? It seems that our musical fraternity has set ideas as to how Chopin and Tschaikowsky music should be played, and any variance to the rule brings howls, but the public at large felt differently, as again after the Chopin concerto a prolonged ovation compelled the soloist to add more Chopin.

At the Tuesday concert the orchestra performed the Bach suite in B minor for strings and flute, Gliere's symphonic poem, The Sirens, and Alfven's E major symphony. These compositions have often been heard at Orchestra Hall and always win the approval of the patrons of these concerts. The Thursday-Friday program featured Sibelius, whose E minor symphony and Karelia overture were listed as a homage by Stock and his orchestra in celebration of the seventieth birthday of the Finnish composer. The men played as though inspired and Stock's masterly reading awoke the enthusiasm of the auditors.

Charles Haubiel's Rittrati Caracteristicci received on this occasion its first public hearing. The composition, which won for the young American composer second prize in the Swift contest at the Century of Progress exposition more than a year ago, bears the subtitles of Fantastico, Idyllico and Diabolico and the music portrays these qualities eloquently and in a gracious harmonic idiom that pleases the ear. It was cordially received by an audience that thoroughly enjoyed the composition.

JOHN GOSS AND THE LONDON SINGERS

One of the most interesting and enjoyable concerts of the season took place at the Studebaker Theatre on December 8, when Bertha Ott presented John Goss and his London Singers in an unusually fine program. The first group consisted of old English songs from the sixteenth and seventeenth centuries. Lieder, French *chansons* and sea chanties came later in the program. If in the early part of the afternoon the singers impressed by the beauty of their song, later they were able to amuse and entertain their auditors to a point of merriment seldom noticed in a concert hall.

CHICAGO BUSINESS MEN'S ORCHESTRA

The Chicago Business Men's Orchestra, founded by George Lytton in 1921, gave a memorial concert in his honor, at the Goodman Theatre on December 8. Mr. Lytton, who died two years ago this month, was an important merchant in this community and a lover and benefactor of music. A musician of the first order (he played the double bass in the Chicago Business Men's Orchestra) he also was one of the founders of the Chicago opera company and many students here owe much to his generosity. The orchestra, George Dasch conducting, played the Brahms Academic Festival Overture, Schubert's C major symphony, the prelude to Lohengrin and the Coriolon Overture of Beethoven. Dudley Buck, life-long friend of the late Mr. Lytton, delivered a short address.

RIA GINSTER SINGS FOR MUSICIANS CLUB

Ria Ginster's third appearance within a week was as recitalist for the Musicians Club of Women at the Chicago Woman's Club Theatre on December 9. Mme. Ginster's reputation as a Lieder singer had preceded her so that instructors of the voice and their students took advantage of an hour and a half's vocal lesson listening to one of the best interpreters of Franz Schubert and Johannes Brahms that Chicago has heard in many a year. It seems pertinent, however, to bemoan the fact that a sameness of interpretation makes her singing monotonous.

DE PAUL UNIVERSITY ENLARGES MUSIC AND DRAMATIC DEPARTMENTS

The reception at De Paul University's downtown school on December 8 had a two-fold purpose—the inauguration of the new president, the Very Rev. Michael J. O'Connell, and the opening of the new music and drama studios, executive offices and library. The entire fourth and fifth floors have been renovated into a modern music and drama conservatory and business offices of the highest type. Fourteen studios and classrooms, with rooms for choral, orchestra and band rehearsals, besides the dean's offices and general reception rooms comprise the layout of the fourth floor. Each studio is built in a unit, like a radio broadcasting station room, with sound-proof walls and ceiling which absorbs ninety-eight per cent of the sound. All studios are equipped with pianos. The seventeen studios formerly maintained on the third floor will be used for practice rooms.

The drama department has a completely equipped studio with a stage. Adjoining this room there is a property room and additional classrooms. David Itkin, director of the drama department, and his Little Theatre Association continue to present their plays in the Little Theatre on the third floor of the building. The executive department includes the president's suite, conference room, offices of the comptroller, treasurer and the general administrative offices of the university.

CARA VERSON IN ITALY

Cara Verson writes from Florence, Italy, that she has been having an interesting experience going over much of the piano music of Castelnuovo-Tedesco with him. Miss Verson, whose programs are devoted exclusively to modern compositions, plays many of the Italian composer's numbers.

HOLDERS OF DITSON FELLOWSHIPS IN CONCERT

The three Ditson Fellowship holders of the Chicago Musical College were heard in concert at Fullerton Hall, Art Institute, on December 11. The artists taking part were Charlotte Chambers, violinist; Thaddeus Kozuch, pianist, and Jean Pilon, baritone. The Oliver Ditson Endowment Fund was established in 1931 and provides for three or more fellowships which are awarded each year through competition. Miss Chambers, a student of Leon Sametini, disclosed skill and musicianship in her interpretation of the Chaussen Poeme (opus 25) and a group by Kreisler, Boulanger and DeFalla. Piano qualifications of a high order were brought to the fore in Mr. Kozuch's playing of two Scarlatti sonatas, Brahms' Paganini Variations and numbers by Chopin, Szymanowski and Prokofieff. A former student of Glenn Dillard Gunn, Mr. Kozuch is now studying with Rudolph Ganz. Jean Pilon won his listeners through the beauty of his voice and song in works by Wolf, Brahms, Wagner, Strauss, Louve, Korbay, Curran and Bridge. He is a student of Graham Reed.

CZERWONKY CLUB MEETING

The twenty-five members present at the December meeting of the Czerwonky Club on December 8 heard a fine performance of the Beethoven concerto by Robert Quick, violinist, who played as soloist with the Evanston Symphony Orchestra later in the week. Mr. Quick, who studied for many years with Richard Czerwonky, is now one of the first violins of the Chicago Symphony Orchestra. The Bach double concerto was played by Mr. Czerwonky and Mr. Quick, with Edwin Karau at the piano. The honor guest of the evening was Dean Arthur C. Becker of De Paul University School of Music, who gave an interesting account of the beginnings of the institution.

IGNACE HILSBERG

was featured on December 15 in the Paderewski Jubilee Celebration, held under the auspices of the Polish Army Veterans Association of America at the American Women's Club Auditorium, New York. Mr. Hilsberg played Paderewski's variations and fugue for piano, A minor, op. 11.

COLUMBIA SCHOOL RECITAL

Louise St. John Westervelt's pupils, Loraine Zuegel, mezzo soprano, and Janice Rosenblum, pianist, from Arthur Granquist's studio, furnished the program for the Columbia School recital at Fullerton Hall, Art Institute, on December 11. Miss Zuegel's singing bespoke the well-trained young artist whose musicianship and interpretative gifts have been as conscientiously developed as her fine voice. She received the instant approval of her listeners in Brahms, Schumann, Sinding, Bungert Trunk, Debussy, Rogers, Recli, Hageman and Rummel numbers. The pianist was successful in her interpretation of Bach, Chopin, Liszt, Debussy and Dohnanyi.

DEPAUL UNIVERSITY ORCHESTRA GIVES PROGRAM

At its program of December 11, at DePaul Auditorium, the DePaul University Symphony Orchestra had the assistance of Ralph Niehaus, tenor, and Natalie Rudeis, pianist, as soloists. Under the able leadership of Wesley LaViolette, the orchestra offered a praiseworthy account of the Lohengrin prelude and Franck's D minor symphony and gave fine support to the soloists. Mr. Niehaus sang the Cielo e mar aria from Ponchielli's La Gioconda with fine voice and understanding. In Miss Rudeis the C minor Saint-Saens concerto had a gifted interpreter.

JOHN SAMPLE STUDIOS

As the Christmas season approaches, the activities of the pupils of John Dwight Sample are as follows: Sara Corinne Mason was the soprano soloist for The Messiah on December 3 given by the Marshall Field Choral Society, Edgar Nelson directing.

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Allan Schirmer, tenor, was heard in recital at Southwestern College, Winfield, Kan., where he is a member of the faculty. Nell Stuart, soprano, is soloist at the University Place Christian Church, Champaign, Ill. Miss Stuart sang at the Vesper Recital at the University of Illinois on November 24. Ruth Slater, contralto has been re-engaged to sing The Messiah for the Arion Club of Milwaukee. Miss Slater also sang The Messiah for the fourth year at the University of Illinois on December 8. William Benson, tenor, gave programs recently at Geneva, Batavia, Sycamore and Elgin, Ill. Diane Quellair is the featured prima donna in the Casino Room of the Hotel Weylin, New York City. D. Edgar Davies, baritone, has sung engagements recently at Marinette, Sheboygan, Mineral Point, Racine, Wis.; Peoria and Joliet, Ind., and Hammond and Gary, Ind. Virginia Richards, soprano, sang in joint recital in Louisville, Ky., on November 10 and 14. John Macdonald sang The Messiah at Denison University, Granville (Ohio) on December 14 and Muskingum College, New Concord (Ohio) on December 15. After eight years as bass soloist at St. James Episcopal Church, Mr. Macdonald will resign his duties there to take over the position as soloist at Seventh Church of Christ Scientist, Chicago, on January 1.

American Conservatory Notes

The regular Saturday afternoon recital of December 14 featured piano students of Tomford Harris and violin students of Scott Willits.

The Symphony Woods Orchestra under the direction of Lela Hanmer, gave the opening concert of the Sunday evening series, at Berry Memorial Church, on November 30. Beulah Casler Edwards, for many years a pupil of Karleton Hackett, was the soprano soloist, and Henry Sopkin was guest conductor.

Eileen Bowman, pianist, student of Edward Collins, is the director of music at the Pearson Hotel.

Howard Silberer, assistant to Rudolph Reuter, has appeared recently as accompanist for the American Artist Association in Clinton, Ia., and also for the Bohemians, Chicago.

Wilbur Held, organ pupil of the conservatory, has been engaged for the Peoples Church, during December.

Phyllis Mason, piano student, appeared in recital before the Evansville (Ind.) Woman's Club on December 8.

Vera Gillette and Vincent Micari, studying with Kurt Wanieck, were presented recently in a program of music for two pianos at the State University, Vermillion, S. D.

Pianists of Edward Collins shared the December 7 program with vocalists of Theodore Harrison. Ruth Bilgray, Jeanne Zavitz, Louis Fishman, Virginia Lang, Eileen Bowman, Emily Singer, Alice Landgraf, Elsa Buettner, Lois Bagan and Dorothy Coski were the pianists.

Piano students of Olga Kuechler, Aletta Tenold and Frieda Dolnick were presented in recital at the North side branch of the conservatory on December 9.

Catherine Saurer appeared as guest soloist with the WGN Symphony Orchestra (Henry Weber, conductor) on December 10, playing the Africa Fantasie for piano by Saint-Saens.

Elizabeth Pitsch, soprano, student of Theodore Harrison, sang a group of songs on December 13 at the Chicago Executives Club in the Sherman Hotel.

Recent engagements of Mary Frances Averill, soprano, pupil of Charles LaBerge and Louise K. Willhour, include appearances with the Davis Light Opera Company at Freeport and Dixon, Ill.; song and dramatic recitals at St. John's Methodist Church, Chicago, and the Woman's Club, Stockton, Ill.

Robert Lee Osburn, of the conservatory public school music department, presented the Maywood Festival Chorus, of which he is director, in a performance of the Messiah at the Proviso High School Auditorium on December 15. B. Fred Wise, also of the faculty, was the tenor soloist, and Burton Lawrence, student of Frank Van Dusen, presided at the organ.

Henry Kalinowski, violinist, pupil of Scott Willitts, appeared in recital at the Y.M.C.A. Hotel on December 7, and again as soloist on the young people's program at the Fourth Prebyterian Church, December 15.

Marston Pearson, baritone, and Josephine Roziene, soprano, studying with Theodore Harrison, were presented on the conservatory radio broadcast from station WCFL on December 15.

Vera Gillette and Vincent Micari, piano pupils of the conservatory, were featured in a program of music for two pianos, at the recent annual reception of the State Teachers College, Muncie, Ind. These young artists were also heard in recital on December 1 at the Columbia College, Dubuque, Ia.

Chicago Musical College Activities

On December 12 a program was given by the students of the radio department under the direction of Belle Forbes Cutter.

Gretchen Stahl, studying with Mollie Margolies, was presented in piano recital in the Little Theatre on December 10.

A recital by pupils of Silvio Scionti was given in the Little Theatre on December 9. Those appearing were Mardie Stevens, Carroll Dickerson, Dorothea Mitchell, Helen Kane, David Campbell, Nicolas Sothras and Winnifred Merrifield.

Rose Price, artist student of Mabel Lewis Howatt, was the guest on the junior department program of December 7. Pupils of the following teachers appeared: Leonore Oglesbee, Eudora Harbers, Ray Huntington, Hortense Kitsch, Meda Z. Steele, Max Kramm, Mary Wendling Titus, Eva J. Shapiro and Berenice Jacobson. Miss Price presented the Family Night program at the Chicago College Club December 12. On December 1 she gave two monodramas for the French consulate. El Dera Heyser, also from the studio of Mme. Howatt, gave three monodramas at the Eastern Star installation on November 27.

Hilda Ohlin, soprano, from the studio of Graham Reed, appeared in recital December 10 before the Temple Sisterhood at K.A.A. Temple. On December 28 Miss Ohlin will be the guest artist on the special holiday program given by the junior department.

Norma Zuzanek, student of Lillian Powers, played for the Chicago Woman's Musical Club meeting on December 5.

Phi Mu Gamma announces their new officers for the school year: Margery Smith, president; May Zevis, vice-president; Eleanor Cully, secretary; Louise Hammond, historian; and Estelle Lutz, editor. On November 24 the chapter gave a reception. The musical program was given by Wanda Paul, pianist, and Vivian Della Chiesa, soprano.

The junior department announces two special Christmas and New Year programs at which time they will have guest artists.

O. Stuart Barker presented Naomi Cullen Cook, soprano, and Gladys Huebl Smith, contralto, in recital, assisted by Louis Dvonch with Harold K. Barker as accompanist, in the Little Theatre, November 20.

Dorothy Crost and Berenice Jacobson, duo-pianists, were heard jointly with Marjorie Gillam, soprano, in recital at the Beldon-Stratford Hotel, November 26. They also appeared for the Chicago Woman's Aid, December 7.

The junior department program of November 30 was given by pupils of Elsie Stigler, Myrtle Oglesbee, Elizabeth Guerin, Hilma Enander, Lauretta McInenry-O'Brien, Dorothy Crost, Alma Anderson and Berenice Jacobson. The guest artist was Charlotte Chambers, violinist, student of Leon Sametini and holder of the Ditson Violin fellowship.

The concert of December 11 at Fullerton Hall of the Art Institute was given by the three Ditson Fellowship holders—Charlotte Chambers, violinist; Thaddeus Kozuch, pianist, and Jean Pilon, baritone.

Violet Bohy, student of Lillian Powers, assisted by Bessie Brown, pupil of Nelli Gardini, appeared in recital at the Mendota Township High School, Mendota, Ill., November 27.

Jean Pilon, pupil of Graham Reed, was guest artist on the junior department recital of November 23.

René Devries.

Sigma Alpha Iota Notes

Kirsten Flagstad is a recent addition to the list of distinguished national honorary members of Sigma Alpha Iota, national music fraternity for women. Mme. Flagstad was initiated by Upsilon chapter in Denver.

Florence Girton Hartmann, voice instructor at Syracuse, N. Y., and Grace Weymer, harpist, both directors of music in their own field in Syracuse University, gave a joint concert in October. These artists are patronesses of Sigma Iota chapter at Syracuse. Mrs. Hartmann is an artist-student of Maude Douglas Tweedy, voice teacher of New York and patroness of Alpha Theta chapter at Columbia University. Lila Bella Pitts, newly initiated patroness of Alpha Theta chapter at Columbia, is a writer and supervisor. She is the author of a recent book, Music Integration in the Junior High School. Mrs. Harry L. Miller, treasurer of the National Federation of Music Clubs, is a patroness of Rho chapter, Madison, Wis.

Winifred Wilson Quinlan, lyric soprano and national vice-president of Sigma Alpha Iota, was presented in recital by Sigma Upsilon. Mrs. Quinlan was accompanied by Florence Denny Morrison. She sang numbers by Mozart, Donaudy, Brahms, Schubert, Strauss, Debussy and others, including an English group.

Continuing a policy inaugurated last spring, Sigma Xi chapter, located at the University of California at Los Angeles, will present a series of Symphony Appreciation Hours on the university campus. The programs are given the afternoon preceding each of the bi-monthly concerts of the Los Angeles Philharmonic Orchestra, and consist of program notes and analyses of phonograph recordings of the compositions to be played.

The first program this semester was given on November 27 for the Westwood Women's Club by four of Sigma Xi's members. Margaret Bennett, coloratura soprano, was heard in costume recital, assisted by Irene Pinson, violinist. Burnice Bloom accompanied both artists. The second half of the program consisted of piano compositions offered by Doris Maclean, concert pianist and a member of Sigma Alpha Iota, who is making preparations for a concert tour throughout the United States and Canada in the near future.

Metropolitan Opens

(*Continued from page 5*)

deep poignancy and she acted with a finesse of graceful gesture and carriage that evoked admiration. She sang with eloquent artistry and was the recipient of many curtain calls at every *entr'acte*.

Richard Crooks was in magnificent voice, and particularly in his first act aria there was a definite tonal quality in the presentation strongly reminiscent of Enrico Caruso. His enunciation was excellent, his phrasing musicianly, and his interpretation forthright, evoking salvos of applause.

Lawrence Tibbett never sang better in his illustrious career. His second act scene was a model for the great art of singing and acting. From every standpoint his characterization was flawless. At the end of this act Mr. Tibbett was cheered alone and with Miss Bori and Mr. Crooks repeatedly by a clamoring audience.

Thelma Votipka made her debut as Flora Bervoise. Her voice is full, charming in timbre, and she acted with poise and dignity. Familiar in other roles which they have so competently filled in past seasons and again made authoritative by their presences were Pearl Besuner (Annina), Angelo Bada (Gastone), Alfredo Gandolfi (Baron Douphol), George Cehanovsky (Marquis D'Obigny) and James Wolfe (Doctor Grenvil).

American Ballet Bows

During the third act the members of the American Ballet now affiliated with the Metropolitan offered the terpsichorean divertissement arranged by George Balanchine, ballet master. The dancers, including Anatole Vilzak, Gisella Caccialanza, Ruthanna Boris, Constantine Iolas, Joseph Levinoff as leaders, gave as masterly presentation as has been seen at the Metropolitan for many years. Lithe, agile, absolutely accurate in beat and rhythm, they danced in colorful abandonment of youth. The audience showed hearty appreciation.

This performance was under the expert direction of Ettore Panizza, who led his orchestra in a manner to enhance the melodic beauties of the timeworn score. The chorus sang well and showed the results of the direction of Fausto Cleva.

Resplendent Investiture

A welcome attraction of this production of La Traviata was the appropriately gorgeous new scenic investiture designed by Jonel Jorgulesco. The first act supper room set is painted in gray and yellow accented with bold black. A raised platform at the rear helps the entrances and exits of the characters. The second act has for its setting a garden with a high privet wall set against an Italian-blue sky. Act III is another outdoor set in which the plaster walls of houses and garden foliage are the background for the red and yellow costumes of the dancers. Against these settings Desire Defrere, the stage director, has made a continuous series of vivid stage pictures.

HANS
CLEMENS

© Harlip

As the Fire-God in Das Rheingold

TENOR

of the

METROPOLITAN OPERA HOUSE, NEW YORK; COVENT GARDEN, LONDON; SAN FRANCISCO OPERA, ETC.

As LOGE in Das Rheingold, and As LEOPOLD in La Juive, at San Francisco Opera, Season 1935

San Francisco Chronicle:

HANS CLEMENS as Loge provided an inimitable characterization. In his interpretation the god of fire is a sort of squat, high pitched Mephistopheles, one part flame, nine parts unextenuated devil.

San Francisco News:

HANS CLEMENS as Loge, god of fire, dominated in all his scenes.

Bulletin:

HANS CLEMENS as Loge made his San Francisco debut and was favorably received. . . .

San Francisco Chronicle:

HANS CLEMENS, as Prince Leopold, lent a good deal of effectiveness to his ungainly role.

San Francisco Examiner:

Something of a newcomer was the light tenor HANS CLEMENS. He had previously been heard here as Loge. . . . As the Prince secretly in love with a Jewess, he revealed again a personable, resourceful, and well-controlled voice. He has an assured stage manner.

Bulletin:

HANS CLEMENS, Prince of the empire, was well cast. He has a pleasing and flexible high tenor and acted well.

San Francisco News:

HANS CLEMENS, the Loge of the "Ring," had his first opportunity for a human characterization last night as Prince Leopold. . . . His voice had a velvety quality that well became the role and he gave an interesting and credible character portrayal.

Management: Annie Friedberg, 250 W. 57th St., New York

NEW YORK CONCERTS

DECEMBER 9

Harold Samuel A Bach recital by Harold Samuel drew the usual select audience to Town Hall on Monday evening, a gathering largely composed of initiates in the clavier music of the great Cantor. The program seemed almost a popular one when contrasted with Mr. Samuel's herculean week of these recitals last season. He presented on his printed list the toccata in C minor, English Suite in G minor, the French Suite in E flat major, and the following from the forty-eight preludes and fugues: E flat major, (Book 2); and G sharp minor, E major and A flat major (Book 1). There were, of course, many encores to extend this collection to almost twice its original length.

Under the eminent English pianist's fleet and dynamic fingers, the English suite had a particularly searching exposition, one which contrasted the rich harmonic coloring of the *sarabande* with the spirited measures of the well-beloved *gavotte* and *musette*. Technically, his performances of the preludes and fugues were masterly, but the remarkable thing about Mr. Samuel's playing of such works is that they transcend mere formal ingenuity and attain to the free expression of content, whether thematically suggestive of dance measures or the graver pace of a chorale. Outstanding in his playing again was the ability to contrast the various voices of these complex polyphonic structures, to set forth their design with great clarity, and with winning and expressive variety of tonal coloring. One never ceases to marvel at the manner in which this artist subordinates the manifold technical details to a reading that in its entirety is vital, fresh and compelling, powerfully evoking the spirit of eighteenth century music, and reproducing the effect of the earlier clavichord and harpsichord on a modern concert grand.

The audience was extremely enthusiastic and recalled the artist repeatedly after each group.

DECEMBER 10

Philadelphia Orchestra Leopold Stokowski joined the current Sibelius honorary celebration by having the Philadelphia Orchestra play that composer's fourth symphony at this evening concert in Carnegie Hall. Other numbers were Handel's D minor overture, Beethoven's Leonore Overture, No. 3, and Mozart's A major violin concerto with Joseph Knitzer (Schubert Memorial Prize winner) as the soloist.

A note in the program requested the audience not to applaud after the Sibelius work, owing to its serious character. The gesture was also a solemn tribute to the Finnish master in honor of his seventieth birthday.

An introspective and highly serious work, the Sibelius opus had a correspondingly rapt interpretation at the hands of the conductor and his players. They revealed the intricate patterns clearly and gave them colorful and generally compelling utterance.

Handel had virile and yet flexible treatment in his engaging overture. Beethoven's Leonore masterpiece is an especial favorite with Stokowski and he gave to it all his usual temperamental warmth, classical solidity, and dramatic eloquence.

Young as he is, Joseph Knitzer already commands violin art of an impressive order. He showed ripe understanding of the Mozartean style and brought it to hearing with full tone of fine quality, smooth phrasing, and fingers and bow of exceptional facility and accuracy. He scored an emphatic success and was recalled repeatedly.

Philharmonic-Symphony Chamber Orchestra Following its remarkably successful first concert, the Philharmonic-Symphony Chamber Orchestra gave a second in its series of five events at Town Hall for the benefit of the Bennington College scholarship fund. Hans Lange again conducted the small ensemble of Philharmonic Orchestra solo players, offering a list of seventeenth and eighteenth century works.

Save for the three sinfonias from Bach's church cantatas Nos. 12, 156 and 42, the program was largely of little known music, probably performed for the first time in New York. Bruno Labate played the oboe parts superbly in the Bach items, all of which were exquisitely done by the ensemble. A concerto for viola solo, two oboes, two horns and strings by Karl Stamitz (1746-1801) offered agreeable music of the peruke period, if not an outstanding individuality in the composer, and provided a good solo vehicle for Zoltan Kurthy's refined playing. A warmer personal note marked the sinfonia for two oboes, two horns and strings by François Gossec (1734-1829), the lyrical *andante* of which was one of the most enkindling numbers of the evening. Considerable novelty attached to a sprightly and forthright concerto for trumpet solo, two horns and strings by Leopold Mozart, father of Wolfgang, which was played in virtuoso fashion by Harry Glantz with such success that the last movement had to be repeated. Finally, there was the overture to the opera La faux Lord, by Nicola Piccinni (1728-1800) chiefly famed as rival to Gluck in opera composition. Evidently a master of the conventional forms and technic of his period, this Italian composer seemed more facile than deeply moving in his gay and spirited overture.

All the performances were prepared with much devotion and conducted with attention to every detail by Mr. Lange. The audience of discriminating musical folk was enthusiastic in its response to the aristocratic music, performed with so much tonal loveliness and virtuoso skill.

DECEMBER 11

Kirsten Flagstad For the benefit of the National Music League, Kirsten Flagstad gave her first formal recital in New York. The concert filled Carnegie Hall to the last seat, testifying to the popularity of the Norwegian dramatic soprano and proving also how much curiosity there was to hear her in art songs after her brilliant appearances at the Metropolitan Opera.

The evening began with the aria Leise, leise, from Weber's Freischütz, and it was sung with the proper unaffected feeling and clarity of tone and phrase, all beautifully styled and dictioned.

Two Beethoven numbers followed, Die Ehre Gottes and Ich Liebe Dich. The first had noble volume and broad contours; the second was a model of pure sentiment and refined delivery.

Brahms' An ein Veilchen, revealing lovely *messa voce* and practical delicacy, served as a contrast to the romantic uplift with which Mme. Flagstad invested the same composer's Meine Liebe ist Grün. Schubert's Die Forelle served as an encore.

A number of compositions sung in Swedish and Norwegian brought unfamiliar music by Hannikainen, Alnaes (his Lykken mellem to menscher had to be repeated) and other Norse writers. It need not be stressed how thoroughly the artist's temperament and tones were at home in these examples. She added an encore, Grieg's Water Lily.

A group of American songs, in which our language had commendable enunciation, were by Marshall Kernochan, Kathleen Manning, Amy Worth, A. Walter Kramer and Eleanor Warren. The first named composer's opus gave Mme. Flagstad a chance to float to full power of her glorious voice. The audience responded with thunderous applause, as they did also after the final two presentations, Tuche la vanita from Verdi's Don Carlos, and La luce langue from the same master's Macbeth.

Demonstrations of frantic warmth compelled Mme. Flagstad to add numbers galore and she celebrated an undeniable triumph with her listeners.

Edwin McArthur gave expert piano accompaniments, all done from memory.

Otto Schlaaff and Robert Riotte A program of two-piano music by Otto Schlaaff and Robert Riotte drew a large audience to Town Hall on Wednesday evening. The pair began with Mozart's sonata in F, arranged by Reinecke, and continued with three etudes in canon form (Schumann-Debussy) and the Brahms variations on a theme by Haydn. After the intermission they played the Franck prelude, fugue and variation, Debussy's En Blanc et Noir, Pupazzetti by Casella and Ravel's La Valse. In their performance of the evening, Schlaaff and Riotte gave brilliant fulfillment of the abundant promise of their earlier appearance in this auditorium last year. The elements of their joint art are balanced to a nicety, and the resultant tonal union offers a rich assortment of interpretative shadings, notable gradation of dynamics and an assurance of execution which makes their playing a finely tempered medium of artistic expression. The Mozart sonata was set forth with purity of style and a flair for thematic emphasis. The subsequent three etudes had exposition of clarity and finesse, and the sequence of Brahms variations were differentiated expertly, the appropriate characteristic of each brought out effectively. In the second half of the program, the Franck number was performed with taste and polish and the Ravel piece made a flashing finale. The Debussy En Blanc et Noir, a two-piano excerpt of two contrasting parts, as the title implies, was an excellent vehicle for the deft play of nuance which this team commands. Whimsy was represented by the Casella Pupazzetti, which comprised three charming musical episodes—Marcietta, Notturnino and Polka. The audience applauded enthusiastically, leaving no doubt as to their thorough enjoyment of the concert.

DECEMBER 12

Philharmonic Orchestra Played without pauses, Mahler's second symphony, in C minor, made up the entire program of the Thursday evening and Friday afternoon concerts of the Philharmonic Orchestra at Carnegie Hall, under the baton of Otto Klemperer.

The Schola Cantorum supplied the chorus, and Suzanne Fisher (soprano) and Enid Szantho (contralto) sang the solos in this unusual symphonic example, of which Musical Courier readers require no new detailed description. It will be remembered that it is in five movements, and illustrates a series of reflections on life, death and resurrection. Mahler's disciples, Bruno Walter and Paul Stefan, have published the full literary scheme that the composer had in mind, and they describe the haunting persistency with which he speculated throughout his existence upon the mystery of mankind and its ultimate destiny.

Whether or not Mahler translated his ideas successfully into tone is a debatable question, but experts agree fairly well on the merits and demerits of his music as revealed in the C minor symphony. Its one hour and twenty-five minutes of length offer great variety of material, dramatic, lyrical, simple, complex, idyllic, sorrowful, and end with an undeniably eloquent and moving paean of solo voices, chorus, and orchestra. Uneven in worth, the symphony nevertheless has arresting episodes, and as a whole invites interest because of Mahler's seriousness of purpose and mastery of orchestration. The work is too long. Beethoven put cosmic thoughts into much shorter scores, and so did Brahms and Richard Strauss.

Klemperer's interpretation was clear, deeply felt, and truly imaginative. The orchestra played at its best. The chorus, in its limited part, covered itself with glory, and gave thrilling volume and intensity at the end.

The Szantho voice is a full organ of opulent color. Suzanne Fisher sang her small role admirably, with silvery quality and ample penetration of tone built upon an intelligent musical basis.

The audience seemed to accept the symphony with willing interest.

The same program was repeated at the Sunday afternoon concert.

MYRA HESS,

who was to arrive in the United States late this month for her concert tour beginning in Chicago with the Chicago Symphony Orchestra, unfortunately has had to postpone her trip until the latter part of January owing to a sudden illness. Miss Hess' New York recital, originally planned for January, now will take place on February 11 at Town Hall. She definitely is to arrive in time to fulfill her late January engagements.

DECEMBER 13

Singers Club of New York Celebrating its thirty-third season, the Singers Club of New York (founded by Frank Seymour Hastings) presented its male chorus of seventy-five voices in recital at Town Hall on Friday night. This organization, under the leadership of Charles A. Baker, conductor, and Donald K. Phillips, assistant conductor, has already made history as a choral unit of the city of New York. The chorus offered a program of works by Rachmaninoff, Mozart, Cadman, Schubert, Baas, Cornelius, Trunk, Hageman, Walther, Curran, Metcalf, Merikanto, and Logan-Baldwin. Songs were given with piano and organ accompaniment and *a cappella*. The ensemble sang with assurance and evidence of careful training, and under the baton of Mr. Baker gave a finished performance. The soloist, Alma Kitchell, originally scheduled, did not appear because of illness. However, Georgia Graves, contralto, proved an able substitute, singing with the chorus The Kings (Cornelius), The Brahms Rhapsodie and The Old Maid's Song (arr. Brockway). Miss Graves also contributed a list of her own which she delivered in polished style, announcing her numbers from the stage. Her accompanist was Conrad Forsberg. A large audience attended the concert and applauded heavily.

DECEMBER 14

Winifred Cecil A song program by Winifred Cecil, soprano, who is known to concert and radio audiences, was the feature at Town Hall on Saturday afternoon. A pleasant, intimate session it proved to be, as Miss Cecil won the intense interest and cooperation of the audience from the start. The first numbers were two airs by Bach—Was Gott tut, das ist wohlgetan, and Ei, wie schmekt der Kaffee süsse (from the "Coffee" Cantata)—both with flute obbligati by Dr. Carleton Sprague Smith, versatile head of the music division of the New York Public Library. In her second group Miss Cecil offered three

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first performances—Egli mormoro (Franco Alfano), Stasera le campane (Salvatore Musella) and Serenata (Gian Luca Tocchi). All were atmospheric and animated numbers in post-impressionistic style, the first being deeply dramatic. However, the most effective performance among the Italian works was Pizzetti's La madre al figlio lontano, a touching lament for a dead child which offers superb opportunities to the recitalist. A light and pleasing interlude was Schubert's Der Hirt auf dem Felsen, sung with clarinet obbligato by Gustave Langenus, the naive and gladsome lilt of the shepherd being voiced gaily by the singer, to much applause. After the intermission came a group of five Wolf Lieder and several excellently chosen numbers in English by Arnold Bax, Sandor Harmati, Wintter Watts, S. M. L. Barlow and Harriet Ware (whose Gladness had a first performance).

Miss Cecil's excellent intelligence and her musicianly command of a beautiful voice combined to make her singing remarkably effective. She was at her best in passages of contemplative nature, when her vocalism had exquisite quality. The audience was warmly appreciative and demanded encores. Celius Dougherty was the accompanist.

Diaz Tuesday Afternoon The Diaz Tuesday Afternoon concerts ended for the season in a blaze of artistic glory on Saturday afternoon at the Waldorf-Astoria, the day of the week having been changed to accommodate a large section of the thronging audience. Presented in this final program were Kirsten Flagstad, soprano, Nanette Gude Bayne, dramatic artist, and Henri Deering, pianist. Edwin McArthur was at the piano for Mme. Flagstad, and Alice Erickson furnished violin obbligato for one of Miss Bayne's recitations.

The stately Norwegian soprano sang the Ritorna Vincitor aria from Verdi's Aida, three Grieg songs and one by Backer Grondahl (in Norwegian), Strauss' Iche Trage Meine Minne and Wiegenlied, When I Have Sung My Songs (Ernest Charles) and White Horses of the Sea (Elinor Warren). The voice that in one season won this artist renown all over America and which in this, her second visit here, has been heard from coast to coast since her arrival in this country in the fall, added another to the Flagstad list of conquests. The Diaz audience fell at once under her spell, and attested their warm admiration in prolonged plaudits. Mr. McArthur was a masterly accompanist.

Miss Bayne, a reader of rich speaking voice and a native dramatic power that at once impresses her hearers, recited Cocotte by Robert Service (with violin obbligato); Enchanted Oak, an old Druid legend; her own Sea Poem, an atmospheric and beautiful passage; and anonymous lines entitled Woman and War and classified as in appreciation of Mrs. Laidlaw. Miss Bayne is a deft painter of word pictures, and the mellow, flexible cadences of her voice can convey many moods.

Mr. Deering appeared first in a group of Chopin and later played Debussy's Reflets dans L'Eau and Jardins Sous la Pluie, Albeniz's Tango and the de Falla Danse du Feu. This pianist has an execution flowing, smooth and virile. The interpretative color which he gives the music under his potent fingers is from an extensive tonal palette and one of rare expressive shadings. His observance of the rhythmic patterns and the interplay of themes is achieved with notable finesse.

The audience recalled all the artists with clamorous applause.

New York University Glee Club Saturday night, the New York University Glee Club held its annual concert at Town Hall. The student ensemble was augmented by the Faculty Glee Club and the Alumni Glee Club. The chorus was directed by Alfred M. Greenfield and piano accompaniments were furnished by Jesse Schectman, Mischa Stillman and Richard T. Gore of the faculty. Mr. Gore also played piano solos of Bach, Debussy and Brahms and appeared as vocal soloist.

The program consisted of a varied list of choral works prominent among which were selections from Pinafore (Sullivan), Zut, Zut, Zut (Edward Elgar), and Chorus of Vassals from Götterdämmerung. The Pinafore chorus was sung with gusto, with R. T. Gore and Nicholas V. Borodulia sharing the honors of soloists. Philip Whitfield took the part of Hagen in the Götterdämmerung chorus and was ably supported by the choral group. Other soloists of the evening were John Petterson, John T. Dorian, Charles H. Gray, Jr.

The spirit and vivacity with which this club executed its offerings added much to the success of the recital. A large audience which included many N. Y. U. students and alumni rose *en masse* to sing the N. Y. U. Palisades song, and their hearty applause bespoke their appreciation of their glee club's accomplishment.

DECEMBER 15

La Argentina Repeating familiar numbers from her repertoire (and also the three Andalusian dances first done at the previous recital), La Argentina delighted a huge matinee audience in Town Hall, and was applauded and encored without stint. That is the customary happening when La Argentina appears on the New York stage, and from season to season she repeats her triumphs at as many recitals as she cares to give in the metropolis.

Her art retains its magic, her personality its charm.

Luis Galve furnished admirable partnering at the piano, both in the dances and in well played solos of Spanish music.

Music Guild Concert The ninth of the series of the Music Guild lecture-recitals was offered on Sunday afternoon at Town Hall. Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, assumed his customary office as commentator and this time introduced Carlos Salzedo, harpist. Mr. Salzedo is a familiar figure to concert goers, both for his solo activities and for his appearances with the distinguished trio of Barrere-Salzedo-Britt.

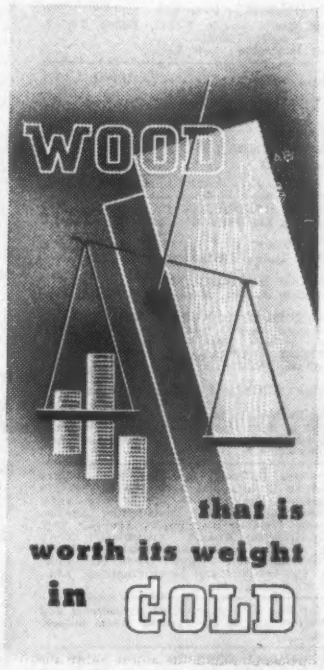
The informal discourse of Mr. Liebling informed his listeners that the instrument we know today as the harp was not developed until 1811; that the lyre and other forerunners of the harp could never have produced the music for which they are credited. Also, Mr. Salzedo was pointed out as the prominent influence in bringing the harp to the front as a concert and orchestral instrument and was cited as the leader through whose pupils and disciples the present wide recognition and popularity of the harp is due.

Mr. Salzedo's program opened with an eighteenth century sonata in C minor (Pescetti), Gavotte (Gluck) and the Harmonious Blacksmith (Handel). These items were followed by a first New York performance of Short Stories in Music (Salzedo) and the list was brought to a conclusion with Idyllic Poem, Inquietude and Whirlwind, all three by Mr. Salzedo. That the harp is adaptable to modern music was clearly shown in the Salzedo compositions, nor must its fitting projection of the classic works be omitted.

The harpist played with delicacy, vividly interpreting the Handel, Gluck and Pescetti works and scoring brilliantly in the modern conceptions of his own. The Short Stories in Music comprised a group of fifteen tonal pictures; outstanding among these were Rain Drops, Night Breeze and Memories of a Clock. To add words of praise on behalf of Mr. Salzedo's technic and mastery of his art is unnecessary for his prestige among musicians is known. The inclement weather of the week-end did not prevent a large crowd gathering to hear Mr. Salzedo and to accord him rousing applause.

Helen Teschner Tas Following an absence of several seasons from the New York platform, Helen Teschner Tas, violinist, was heard at Town Hall on Sunday evening in a program of serious mould and major exactions. There were no tidbits on Mme. Tas' program, for evidently this artist conceives her instrument to be one for serious concert expression, rather than a mere vehicle for exhibitionism. She began with the concerto in E minor by Nardini, and proceeded to the Brahms sonata in D minor (with Celius Dougherty as a helpful collaborator). The Bach partita in A minor formed an impressive item for unaccompanied violin and built a strong climax to the first half of the program. After the intermission came the Chausson Poème, played with devotion and the most meticulous musicianship. Finally, in lieu of the usual short pieces, there was an interesting novelty in Stravinsky's suite on themes of Pergolesi, which used antique dance forms in intriguing modernist garb.

(*Continued on page* 21)



Where or how he obtained it, remains unknown. But the greatest treasure of Joseph Guarnieri—many of whose violins rank with those of Stradivari—was the famous log of spruce from which he carved their tops.

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New York December 21, 1935 No. 2878

New Year's resolution suggested for eminent European baton guests in America: Turn over the leaf of a new native composition.

—o—

For some days now there has been no announcement of the invention of a new musical instrument. It looks as though the recent New York City anti-noise campaign was having some effect.

—o—

The melancholy days are come, when one has to decide again on the silver butter dish as the most suitable gift for musical newlyweds. In such a dilemma, an English wag recently suggested the label: "For butter or worse."

—o—

Mrs. John A. Jardine, president of the National Federation of Music Clubs, has urged members to mobilize in support of the Federal Music Project. The same words might be addressed to the millions who are not members of this progressive organization.

—o—

Seasonal Greetings

Coming Christmastide and New Year should bring high spirits and an optimistic outlook to the musical profession.

There has been distinct betterment in conditions so far this season throughout the entire country, and every indication points to further regular improvements.

The Musical Courier extends cordial wishes for the holidays and thereafter, and particularly hopes that those musicians who still are unemployed or otherwise in need, may find economic security and peace of mind during the year to come.

—o—

The Place of Sibelius

The seventieth birthday of Jan Sibelius finds not only his native Finland paying honors to the composer with a jubilee festival this month, but performances and anniversary events in many other world music centres. At this time the composer's contribution to music is being re-assayed, as it was ten years ago, on the occasion of his sixtieth birthday. The fact that there is such extraordinary interest in this solitary figure of the North, which does not diminish but is rather augmented from decade to decade, presents a striking contrast to public feeling on the anniversaries of certain other composers to whom tribute is paid largely as a matter of sentiment.

Walter Legge, surveying Sibelius' position today in an article in The Monthly Musical Record (London), states the attitude of the English melodic world toward the Finnish symphonist, and it in large measure coincides with that which has grown up in America. Only in Continental Europe (more particularly Germany and France) are the critics and public seemingly inoculated against the Sibelius musical influence. Mr. Legge says, nevertheless, that "he is the one living composer of whose greatness the finest critical minds of our time, and the cultivated musical public at large, are unanimously convinced."

This writer traces the course of the composer's development from the composition of En Saga in 1892 until the present time, more than forty years of rapid and drastic change in the musical world at large, marked by many fruitless experiments and vagaries in style of composing most in favor from time to time. These included the mania for "bigness" in orchestral and choral forces, the legacy of Romanticism, which came to a climax just before the war, and the post-war revulsions in the form of dry and sterile, flippant and unemotional writing.

"From these excesses, Sibelius remained aloof. Racially, geographically and spiritually remote from the main stream of Central European musical culture, and by nature independent, he made his own way, oblivious of the strong current that swept every German and Austrian along with it."

Summing up the latter period, the writer says: "This is no place to rake over again the history of the post-war decade; the silly season, Les Six, the years in which we saw Stravinsky searching for a style, and a host of composers trying to lose tonality, the unending scrabblings of Hindemith's *Gebrauchsmusik*. By 1928 it was obvious that there was yet more intensive work to be done before atonality would lead us anywhere (Berg, the one atonalist who has anything worth saying, is at heart a Straussian Romantic)." (To this it might be added that Schönberg, despite his twelve-tone scale, has always been at heart a Romantic too.) "A burst of Neo-Classicism and Back-to-Bach had led only to desiccation. The Romantic hangovers from the nineteenth century had long ago said all they had to say. The great tidal wave of post-Wagnerian Romanticism had been succeeded by the smaller, less satisfactory one which, when it receded, left in full view the solidly founded rock that is Sibelius."

Despite the presence in his output of certain periods when his inspiration has seemed to be relaxed, and the fact that he has written much material in smaller forms which "in its very nature and cast is entirely different from his great music. . . . the Finnish composer not merely stands head and shoulders above his contemporaries; he is the most vital and original thinker in music since Berlioz, and as Cecil Gray has said, the greatest symphonist since Beethoven."

This estimate will perhaps not be acceptable to the ultra-modernists who conceive musical progress as a matter of technical innovation, the purely material "newness" and influence of a composer's idiom. But it is obvious that in the matter of spiritual outlook and emotional force, the personality of this composer has been able to transcend even pages of inferior or reminiscent thematic material and give it significance as individual utterance. In this way, he has been a beacon to the way of art.

"During the dark post-war years of music," says Mr. Legge, "it was often asked which way out the music of the future would find; was it through Stravinsky or Bartok or Schönberg, or perhaps even through Strauss? We were being told that the old language of music was exhausted, that all that could be said in the old melodic, harmonic and rhythmic language of music had been said. Sibelius is the refutation of all that nonsense. His musical vocabulary would not have shocked Beethoven—it is very nearly Beethoven's own. The orchestral forces he demands are modest, but he has said new things and great things in new ways. He has revolutionized the conception of symphonic form; he has in the past seven years become a great influence on the thought and procedure of young composers and, most important of all, he has enriched the world by a number of great and beautiful works."

—o—

Orchestral Players Cast a Ballot

One has been rather surfeited with "popularity" contests in which the patrons of symphonic programs choose their favorite fare. But a new angle has recently been injected into the matter, according to a bulletin from the Columbia Broadcasting System, by having the players in the Chesterfield Orchestra give their preferences. The musicians' opinion of the works they play has seldom been invited publicly, although it is known that these toilers are somewhat irreverent in their attitude toward masterpieces on which they are required to scrape, toot and twang day in and out. It has been revealed that the men coin strange and somewhat opprobrious nicknames for the immortal scores of Beethoven, Tschaikowsky and the rest.

But, lo and behold, the vote revealed that the musicians, many of whom are drawn from leading symphonic groups, have about the same preferences as the average music patron! The Brahms first symphony and Beethoven's seventh proved to be their favorite large-scale works. Their pet overture was a "toss-up" between Beethoven's Leonore No. 3, Mendelssohn's Midsummer Night's Dream, and that to Thomas' Mignon.

Other favorites among the symphonies were Brahms' third and fourth, Beethoven's third and ninth, César Franck's, and Dvorak's New World, while among the overtures some professional ears were also tickled by Wagner's Rienzi (these must have been brass players) and Tannhäuser, Verdi's I Vespri Siciliani, Goldmark's Sakuntala, Tschaikowsky's Romeo and Juliet, and Nicolai's Merry Wives of Windsor.

Perhaps wearied by the difficulties of some modern composition which they were called upon to play, they voted *en masse* for the tuneful La Boheme among operas. Second place was tied between Die Meistersinger and Gershwin's Porgy and Bess, a rather astounding combination. Then came various numbers of votes for Aida, Tristan und Isolde, and Carmen.

One would have supposed that the answer to the question, "What sort of piece do orchestral musicians like best?" would have been "A short one." Now it is obvious that the swing of the tunes really does get into the players' feet, even in so-called "art music." Truly, it is a strange world. . . .

—o—

A House Divided

The announcement by Warner Brothers, Inc., on November 26, that it will withdraw its eleven subsidiary music publishing firms from membership in the American Society of Composers, Authors and Publishers on December 31, opens up grave possibilities in the musical creative world.

The action of Warner Brothers is caused by dissatisfaction with "what we consider to have been insufficient royalties collected by the society from radio broadcasters." The corporation claims that its music received forty per cent of the total performances controlled by the society last year and that it received only twenty-six per cent of the net revenue. Herman Starr, in charge of performing rights for the Warner firm, has also asserted that the A.S.C.A.P. method of allocation of radio revenues is not equitable, that it results in independent stations paying five per cent of the net income from the sale of time on the air, while the major networks are only required to contribute approximately one per cent. Consequently, the Warners propose to negotiate their own arrangements.

But it must be clear that, in seceding, this group (which is reputed to publish about twenty-five per cent of the music in use for radio) will complicate the situation for composers, whose interests are now pretty thoroughly protected by the society. The broadcasters have not been slow to announce that the five per cent levy charged for the use of the society's entire catalogue will have to be reduced if the Warner interests leave the fold. The A.S.C.A.P. is reported to have replied that it would continue to represent the authors and composers in the seceding units even if the publishing houses withdraw from membership. This opens up an anomalous situation, and it is not difficult to foresee that the matter will probably be tested in the courts.

One is faced with the prospect of two competing organizations dealing with the radio, theatrical, film and other industries which use music in programs. It is a foregone conclusion that division of this sort will not be a source of strength in the protection of composers' rights. Untold confusion and competition will result if the decision of the Warner *bloc* is carried through. Would it not be wiser for the conflicting interests to compromise now, rather than to plunge the song world into lengthy and costly litigation—a civil war, as it were, in a sphere where harmony only should reign?

Such a situation cannot help but weaken the cause of the creative artist, and expose him to the danger of exploitation by the producing organizations. Above all, it is highly unfortunate that such a decision has been made at a time when the status of the A.S.C.A.P. has been imperilled by a recent suit brought by the United States Government on a charge of monopoly.

VARIATIONS

By Leonard Liebling

Justifiably the Cincinnati Times-Star (December 11) editorializes with pride on the fact that, although as a rule symphony and operatic associations are associated with financial deficits, the Cincinnati Orchestra shows a profit of some thousands of dollars made from its recent performances of Die Walküre and Tannhäuser, under the direction of Eugene Goossens. The Times-Star says in conclusion:

> The commercial value of the enterprise to Cincinnati is considerable. The performances of Die Walküre brought hundreds of out-of-town people here, some from as far away as central Illinois, who remained overnight or over the week-end. At a conservative estimate, 1,000 music lovers from other cities will come to Cincinnati to hear Tannhäuser.
>
> When the orchestra management entered the perilous field of grand opera, it started something important not only to Cincinnati music lovers but to the city as a whole.

On the same page with the foregoing editorial, the Times-Star, in its Editor's Mail Box, published this letter from a correspondent:

> CINCINNATI'S MUSIC
>
> To the Editor of the Times-Star:
>
> Cincinnati has always been known for its good music. Even in the beginning of the tiny settlement opposite the mouth of the Licking a Scotch fiddler gave a little program which pleased an English traveler sufficiently to cause him to record this concert in his volume of American travels.
>
> Recently the renown of our Cincinnati Symphony Orchestra has attracted world attention through the pages of the Musical Courier, which, twice in one month, gave front-page space to articles about the concerts under Mr. Goossen's fine direction. And in the third issue an article appeared on the second page.
>
> This interesting news about Cincinnati is read in far-off China, Australia, Buenos Aires, Tokyo, as well as in Canadian and European music centers, because Musical Courier, although published in New York, brings news from every important music center in the world. News from these foreign countries usualy wins front-page space. The stories about Cincinnati's famous Symphony Orchestra was in the company of news from London, Sydney, Vienna, Barcelona, New York and San Francisco.
>
> It is gratifying to know that such high recognition comes to our wonderful Symphony Orchestra and its remarkably fine director. When we sit in Emery Auditorium listening to the beautiful music, it is rather thrilling to realize that it reverberates as far off as Shanghai, Sydney, Australia, or Buenos Aires.
>
> We can be mighty proud of our music, our orchestra men and, most of all, of our director, Eugene Goossens. M. D.

One wonders whether the successful experiment in Cincinnati (duplicated also in other American cities during recent seasons) does not point the way to a solution of the operatic problem in our land.

With a symphony orchestra already established, a community at once has on hand an important assisting item in the artistic equipment and financial budget for the production of opera. By combining various church choirs, also a chorus becomes easily available. Scenery can be constructed or rented at a nominal price these days.

There remains only the problem of securing a company of qualified principles—no small matter, of course, but not an unconquerable difficulty in any city with sufficient civic pride and enterprise and enough intelligent and willing business men to take hold of the undertaking through financial and executive management.

Cincinnati early showed where its heart lay in company of qualified principals—no small matter, of two renowned music schools, brilliant summer opera and a famous festival. Therefore, why not its own permanent all-year round opera company? The feat was maintained for years in New Orleans and San Francisco, cities with not as much wealth as New York, Chicago, Boston and Philadelphia.

A truly great opportunity offers now for Cincinnati, with a noteworthy start already represented by the remarkable Walküre and Tannhäuser performances. Let Cincinnati rise to the occasion and take leadership in a project which should encourage the rest of the operaless American cities to follow suit.

What is done in these difficult days by small (and not wealthy) communities in Central Europe, Scandinavia, Italy, Russia, and the Balkans, surely could be achieved successfully in this country.

One way to fight moronism is through music. Or is it too good for us?

⁂ ⁂ ⁂

It looks, too, as though the modern American composer needs urgent help. The New York Post (December 14) is authority for the statement that Henry Cowell gives these as his royalty returns in the last two months: (1) from London, a check of twopence; (2) from France, a check of 1 franc, 75 centimes, which was exactly the price of the stamp that brought the check; (3) from Austria, a check of 7 schillings from a bank that closed down; (4) from American publishers, 40 cents in stamps; "and —Mr. Cowell is proud of this—from his main publishers, a good check of $2.12."

Apparently, it is better to invent a good new mousetrap than good new American music.

Not every composer has the humor of that amiable wit, Henry Cowell. And not every composer is as eager and indefatigable as he, in furthering the works of his colleagues and bringing them to public notice and hearing. In that regard, his important labors at the New School of Research deserve the highest commendation.

⁂ ⁂ ⁂

Truly sophisticated entertainment and yet with a broader touch for *hoi polloi*, is the musical comedy called Jubilee (at the Imperial Theatre) with book by Moss Hart, and music and lyrics by the tuneful and nimble-worded Cole Porter.

The story concerns a royal family which leaves court life surreptitiously and runs amuck for a while, and most romantically, 'midst the pastimes and passions of the common peepul. The locale is not indicated, but make-up and costumes suggest a country not 1,000 miles from Westminster Abbey.

Satire, farce, and even pathos are intermingled skillfully in Jubilee, and throughout the play runs an affiliation of music and verse with light touch and melodies and rhythms typically of the moment.

The production is fittingly adept and colorful, with Jo Mielziner's settings and Hassard Short's general artistic direction.

I cannot remember an evening which gave me more chuckles, particularly those over the finished comedy art of Melville Cooper and Mary Boland as the king and queen.

⁂ ⁂ ⁂

This department recently published a letter from Elise Conrad, interested in raising a fund for the destitute daughter of Leschetizky. Mme. Conrad writes again, to say that perhaps a number of well known pianists (particularly those who were pupils of the master) might be induced "to give a monster benefit concert on twenty or more pianos, at Carnegie Hall or the Metropolitan Opera House." Variations is glad to pass on the suggestion herewith.

⁂ ⁂ ⁂

Otto Klemperer made the best showing he has achieved in New York, when he conducted Mahler's second symphony at three Philharmonic Orchestra concerts last week. The work was set forth with unsurpassable zeal, clarity and understanding, and met with warm response from the listeners.

However, among them were some who still retained their opinion that the symphony fails to deliver its full intended message even in the one hour and twenty minutes required for performance. Mahler, a profound thinker and student of philosophy, attempts to make his score translate his reflections into tone, and the result is that which always seems to come from designedly "metaphysical" music. In listening, one is influenced only slightly by the printed word and primarily by impressions received through the ear, plus mental appraisal of style and workmanship.

Such an approach to Mahler's second symphony emphasized its commonplaceness of themes, lack of individual manner or idiom, and altogether masterful orchestration. The vast philosophies and speculations (dealing with life and the hereafter) which moved Mahler to compose the work, evidently remained mental processes which he was unable to transmute into correspondingly significant music.

When Mahler pens idyllic or simple lyrical episodes, dance strains, ruralia, he is in his best element, naively melodious, and altogether charming. The role of Ariel suits him far better than that of Jove.

Of all his large works, the one most likely to endure is his Lied der Erde. In his solo songs his talent moved freely and created a number of fine examples which should have far more frequent place on the programs of the vocal recitalists.

⁂ ⁂ ⁂

The Mount Vernon (N. Y.) Board of Education, forbade a high school performance of Handel's Messiah, on the ground that the work is "sectarian." However, a storm of ridicule broke about the august body, the State Education Department intervened, and the local B. of E. hastily withdrew its silly objection.

Periodically, small groups in our American communities breed these sudden outbursts of censorship. Usually the spasms are on moral grounds, as in Chicago and Boston not long ago, when plays were prohibited that ran in New York for a season or more.

When we outgrow our swaddling clothes in art and puritanism, this country will be a great living resort, politics and gangsters permitting.

⁂ ⁂ ⁂

Alfred Frankenstein, excellent music critic of the San Francisco Chronicle, published five essays in that paper, on the subject of Wagner's Ring. The material now appears in brochure form, seventeen pages of uncommonly illuminative thinking and writing. Frankenstein, with the advantage of youth and of all the Wagner literature of the past eighty years or so, is able to strip the subject of many outmoded notions and to bring it into perspective with the ideas of today. He does so penetratingly, succinctly, and brilliantly. It is well worth while to spend a half hour in the reading of Frankenstein's booklet. It can be had by applying to the San Francisco Chronicle.

⁂ ⁂ ⁂

Jascha Heifetz is on hand with a practical thought for composers. He says: "You know, the composers of America, and the world for that matter, ought to get busy and write some music I can play in one and three-quarters minutes. Music for the piano and violin. Radio has peculiar needs. Radio is brief—the masterworks of the musicians who lived and died before Hertz and Marconi were, in the main, written for the concert-goer who expected to spend at least two hours at each concert. There is a definite need here. The shortest existing piece of good music suitable for violin and piano on the radio runs probably to two and a half or more minutes. The instrumental soloist playing for the microphone, in order to vary his program properly, needs absolutely first-rate music about three-quarters of a minute shorter. I wish someone would write it."

Brevity in opera and symphonic writing has already been tried by Kurt Weill and Anton von Webern, with opuses lasting a few minutes. The idea has something to commend it. . . . And by the way, Heifetz was not joking.

⁂ ⁂ ⁂

I wish someone would write a short song to this, by an anonymous author:

"The other night upon a stair
I saw a man who wasn't there;
He wasn't there again today—
I wish that he would go away!"

⁂ ⁂ ⁂

Dalies Frantz, the successful young American pianist, is undergoing a busy season just now in the South and Southwest. At Birmingham he received an "on tour" check from his managers, Evans & Salter, and he replied with this wire, sent collect: 'Many thanks. Reached here just in time to enable me to stay out of these lovely southern jails. By the way I was made an Indian Chief in the Kaw Tribe the other day. Chief Hokagahegeh meaning Chief of Music, so you may henceforth call me Heggie. Best regards. DALIES.

⁂ ⁂ ⁂

From the Lawson (Mo.) Review: "If you can make better claptrap the world will beat a path to your door."

⁂ ⁂ ⁂

The opera is a sell-out for the first night. The depression must be over. We may not feel exactly like singing ourselves, but we have reached a point where we can stand it from others.—New York Sun.

⁂ ⁂ ⁂

From E. W. comes this saturnine fling: "A New York judge has ruled that it takes genius to be a good paperhanger. Now one can understand why certain musical performers aspire too high."

Another correspondent, more playful, and signing himself "Schnickelfritz," advises as follows: "The three B's for me are Brahms, Beer, and Bratwurst."

⁂ ⁂ ⁂

What bothers me is to try to determine how frequent will be the performances of Sibelius' symphonies by the time he celebrates his seventy-first birthday. I am hoping for the best.

⁂ ⁂ ⁂

At the latest Philadelphia Orchestra concert in New York Stokowski played Sibelius' fourth symphony and asked listeners not to applaud at the end of the performance. I was fearful that the composer had died suddenly.

⁂ ⁂ ⁂

A dozen new cuspidors, two feet in depth, have been installed at the Metropolitan Opera. Thus, when the pupil of any local singing teacher makes a debut, the others will be enabled to register their most effective "Pfui."

A wee little "boid" has dropped a whisper in my ear that Werner Janssen has had himself decorated by the Government of Finland for his efforts in behalf of Sibelius' music. I suppose the next time I see Werner, he'll blush and stammer if I congratulate him. I'll bet he never wears the medal but will keep it in his side pocket just the way all good New York detectives carry their badges.

* * *

At a party at Sir Gerald and Lady Campbell's home last week, I overheard a charming young lady say to a young musician, "I hear that you gave a successful recital here in New York recently. I'm so glad."

"Oh, everybody has been rushing up to me and saying that I gave a good recital," he replied rudely.

"Yes? *But I* didn't rush."

I guess that will hold the lad, eh what?

* * *

Mrs. John C. McCullough and Miss Esther McCullough threw a swell party for Stell Anderson the other day. There were crowds of the best people and rafts of good food, and I gained at least five pounds that I shall now have to get rid of by strenuous activity. However, it was all lots of fun and Stell looked more beautiful than ever in a regal purple velvet gown. Flora Bauer was sporting a new blue hat—"the color of my eyes," I heard her tell a friend.

* * *

The Russian Tea Room on Fifty-Seventh Street is no place for any musician to hide from his friends. One day recently, I ventured in there for a *drosky* or a *borschky* or whatever it is that tastes like heaven and fattens like the devil. Whether it was the food or the liquor I consumed, no one will ever know, but I saw so many tonal figurines I got dizzy.

At one table were Ganna Walska, more stunning than ever in green and pearls with a nodding ostrich feather in her *chapeau;* Dagmar Godowsky, back at last from her European adventures; Speyser, the Philadelphia lawyer; and Emmanuel List, booming and blooming as of yore.

Next to this ensemble sat a male quotation. There was Bill Thorner, Marek Windheim, Jacques Danielson, Aaron Baron having an uproarious time. And just as I sneaked by them, I stumbled over Hans and Coxie Clemens and Horace Johnson.

I'll bet if I had stayed there any longer, I'd have seen Wagner himself—no, I don't mean Charlie.

* * *

Vandy Cape, that coloratura scream, has been making the Roosevelts laugh at the White House. While she was in Washington, a fellow writes me, even one newspaper got unintentionally jocular about her. To quote correctly, the Washington Post in telling of Vandy's rising humor said, "Miss Vandy Cape's first singing satire was The Birth of Mom at an outdoor concert," referring decorously to The Birth of Morn.

Now all Vandy needs to do is to perpetrate a sketch called Venus Rinsing Her Waves and she'll go down three times in history.

* * *

A chap I know has a vocal teacher who has a new (?) method. It is evolved somewhat in this fashion. "You know," says the teacher, "you must breathe like a baby. That is the natural way, and when people grow up they forget how. Education is responsible. If we were all primitive little animals like babies, we would breathe correctly.

"You must *never* breathe out. Always in. A baby always breathes in. It raises its tiny paddies and says, even before it talks, 'Gi'me, gi'me, gi'me.' Now raise your hands and claw the air and say with me, 'Gi'me, gi'me, gi'me.' You see, that is breathing properly. You draw everything in just like a baby. Your breath never goes out. That makes tone, *real* tone. Now, once again, 'Gi'me, gi'me, gi'me.'"

That method has certainly given the chap I know the jitters and he hasn't gotten anything yet in spite of his demands. I'm afraid he'll never have a baby's breath—unless he uses Listerine.

* * *

You know, children, Cincinnati is getting educated. Its newspapers are at last opera-conscious due to Gene Goossens' magnificent production there of Wagner's stuff. They even go so far as to print musical definitions in their columns, as witness the tid-bit our own Marie Dickoré sent by air mail.

Glance at the newspaper humor of Cincinnati, my loves:

Professor—"What is an operetta?"

Freshman—"A girl who works in a telephone exchange."

Under these circumstances, I advise all Cincinnatians when they call Gene to ask their telephone "operetta" for the number this way: "Please, my Bohemian Girl, will you operate for me Cherry 6147. I hope You'll Remember Me or My Heart'll be Bow'd Down." That should get service, now that you know the approach. But if you still get the wrong number, try singing lullabies.

"If I forget, boys, just keep on playing. I'll follow you."

I See That

Jascha Heifetz and Efrem Zimbalist returned to the United States on December 12 on the SS. Washington.

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Marie Rappold, soprano, formerly of the Metropolitan Opera, was recently injured in an automobile accident. She is now at the Hospital for Joint Diseases, New York.

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Edwin and Jewel Bethany Hughes have been engaged for a two-piano recital under the auspices of the Civic Concert Association in Asheville, N. C., on January 22.

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Thomas Richner, artist-pupil of Harold Morris, gave a piano recital at New York University, New York, on December 10.

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Henry F. Seibert, Mus. D., gave an organ recital on December 3 at St. Paul's Reformed Church, Reading, Pa., assisted by the choir of the church and Florence Hinkley, soprano soloist. He performed works by standard composers, closing with the moderns, Reger. Fletcher and Yon.

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Maurice La Farge is making a specialty of French lyric diction in addition to voice work in his New York studios.

Jeannette Vreeland and Julius Huehn will appear as soprano and baritone soloists with the Worcester (Mass.) Oratorio Society in a performance of Handel's Messiah on December 22. On December 20 both Miss Vreeland and Mr. Huehn sang the same work with the Oratorio Society of New York at Carnegie Hall, New York City.

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Frank Sheridan will give his second New York recital of the season at Town Hall on February 29.

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The first concert of the Albany (N. Y.) Symphony Orchestra for the 1936-37 season was given under the baton of William Hacker on December 11.

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Berjouhi Mouradian, soprano, gave a recital at The Barbizon, New York, December 3, with Collins Smith at the piano. Lillian B. Barth was the manager.

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Irma Goebel Labastille featured dances of the Pampas, campfire songs of the Gauchos, and other folk dances at the Argentine Evening, New York School for Social Research, on November 30.

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Arthur Cohn's Histrionics, for string quartet, was an important feature of the Stringart Quartet program at the Barbizon, New York, December 10; he is also the founder of the quartet. Lilian B. Barth managed the concert.

OBITUARY

Dr. Walter Henry Hall

Dr. Walter Henry Hall, Professor Emeritus of church and choral music at Columbia University and director of the Columbia University Chorus, died on December 11 at his home in New York. Dr. Hall, who was seventy-three, had been associated with Columbia, since 1909, when he was called there as lecturer in music and director of choral music. With the University Chorus he usually gave two concerts annually, of late years at the Riverside Church. He was professor of music at this university from 1913 until 1930, when he was appointed professor emeritus, and at the same time received the degree of Doctor of Music from Wesleyan University. He was the composer of anthems and other church music and had written a book, Essentials of Choir Voice Training.

Dr. Hall was born in London in 1862. After attending grammar schools, he entered the Royal Academy of Music in London. He was twenty-one when he came to the United States and became organist and choirmaster of St. Luke's Church, Germantown, Pa. He served in a similar capacity in churches of Albany and New York City, and founded the Brooklyn Oratorio Society in 1893, acting as its first conductor. He was conductor of other choral groups, and for several years was organist and choirmaster at the Cathedral of St. John the Divine. Dr. Hall leaves his widow, the former Celestia M. Youngman, and two sons and a daughter.

Marie Gutheil-Schoder

VIENNA.—Marie Gutheil-Schoder, eminent operatic mezzo-soprano, died recently at Ilmenan in Thuringia. Mme. Gutheil-Schoder was born, February 10, 1874, in Weimar, where she studied under Virginia Gungl at the Grand Ducal Music School. From 1891 to 1900 she was a member of the Weimar Court Opera, and after 1901 was one of the leading members of the Vienna Opera. Her performances of Carmen were especially celebrated. Her first husband, Gustav Gutheil, who was active as a conductor in Strasbourg, Weimar, and from 1900 to 1910 in Vienna, where he led the popular concerts of the Konzertverein, died in 1914. In 1920 she was married to Franz Setzer, the Vienna photographer. Since her retirement from the operatic stage, Mme. Gutheil-Schoder had engaged in teaching and acted in an advisory capacity in the staging of operatic productions. She held the title of Imperial Chamber Singer, awarded her by the Hapsburgs.
S. D.

Wilfrid Ernest Sanderson

LONDON.—Wilfrid Ernest Sanderson, organist and composer of many songs, died on December 11 at his home. He was fifty-seven years old, and leaves a widow, the former Mary Elizabeth Petch, and a son and daughter. Ipswich, England, was Mr. Sanderson's native city. His father was the Rev. Thomas Sanderson. The boy attended the City of London School and then studied the organ under Sir Frederick Bridge, organist of Westminster Abbey. From 1897 to 1904, he was pupil and assistant to Sir Frederick, and later organist at several prominent churches, and conductor of music societies. Mr. Sanderson's list of songs included Until and Friend o' Mine, both of which sold more than a million copies, and a dozen other numbers selling beyond 250,000. These included Drake Goes West, Up from Somerset and others, and also among his better known songs were Valley of Laughter, My Dear Soul, Harlequin, Laughing Cavalier and Charm Me Asleep.
P. R.

Nikolaus Radnai

BUDAPEST.—Nikolaus Radnai, young director of the Hungarian Royal Opera of Budapest, died here in November from pneumonia. He was born at Budapest, January 1, 1892, and when, on April 30, 1925, he became director of the Budapest Opera, he was the youngest director to occupy such an important position. He commenced his career as a composer, his first works—orchestrations, chamber music, theatrical opuses—disclosing an excellent, and rather nationalistic talent. Soon he became professor at the Academy of Music and rapidly was promoted from his modest position to the highest honors. Above all, he revealed a rare administrative gift.
A. J.

Frederic Davidson

Frederic M. Davidson, formerly a concert and light opera singer and more recently an assistant director of music in the Board of Education of New York, a position he held for the last fifteen years, died on December 10 at his home in Brooklyn, N. Y. He was sixty-four years old and had been affiliated with the school system for thirty-five years, serving at one time as a member of the faculty of Erasmus Hall High School. He leaves a widow, Mrs. Edith L. Davidson, and two brothers.

Harold A. LaRos

RED BANK, N. J.—Harold A. LaRos, musical director, organist and music teacher, died on December 9 at the age of forty-five. Mr. LaRos was director of the Craft Choristers, a Masonic chorus, and also was choirmaster and organist of the First Baptist Church. From 1918 to 1920 he was superintendent of music in the public schools of Red Bank. He leaves a widow, a daughter and a son.
R. P.

William C. D. Gauntt

BURLINGTON, N. J. — William C. D. Gauntt, a charter member of St. Mary's Choral Society, organized in 1877, died at his home on December 9. The society had a custom of singing Christmas Waits each Christmas Eve, and Mr. Gauntt had participated in fifty-four of these in the last fifty-seven years. He is survived by a son.
R. P.

Louis E. Schnepel

ELIZABETH. N. J.—Louis E. Schnepel. blind pianist, musicologist and former choir master of St. Michael's Catholic Church, died on December 9. Mr. Schnepel was sixty-four years old and leaves a widow, the former Mrs. Mary Honig Schempp, also blind.
R. P.

Mrs. Grace Morse Terry

YONKERS, N. Y.—Mrs. Grace Morse Terry, wife of Robert Huntington Terry, composer and organist of St. Andrew's Episcopal Church in Yonkers, died at her home in this city on December 11. Mrs. Terry was a teacher in the public schools.
R. P.

Hilda Cross

LONDON.—Hilda Cross, concert soprano, who in private life was Mrs. Hilda Phoebe Garfit, died recently at Boreham Wood, Watford. She was forty-seven years of age.
D. M.

Reginald Gatty

LONDON.—Reginald Arthur Allix Gatty, well-known librettist, died last month. Mr. Gatty had translated many opera librettos into English, and had collaborated with a number of British composers in writing works for the musical stage.
R. P.

Charles Godfrey

BOURNEMOUTH.—Charles Godfrey, conductor, died recently at the age of sixty-eight. He had arranged many works for orchestra and band. He was a member of a family eminent for three generations as conductors and bandmasters, including Sir Dan Godfrey, conductor for many years of the Municipal Concerts here.
T. S.

Musicales

Amphion Society Gives Concert

Harry Gilbert conducted the first concert of the fourth season of the Amphion Society (a chorus of mixed voices) at the Waldorf-Astoria Hotel, New York, on December 10. A large and interested audience listened to a varied program. Henschel's Morning Hymn opened the program, sung by the whole chorus with unity and vigor, climactic in effect. The thirty women sang the Coenen-Gilbert Lovely Spring with joyousness, and the flexible soprano voices and pleasing expression in Schubert's Wohin and Wagner's Sleep, Child, was of instant achievement. Elsa Zimmerman's low tones were displayed in a solo. The fresh young voices of the sopranos blended with the contraltos throughout the evening; clear enunciation is another attribute of the Amphions, redounding credit on Mr. Gilbert.

Of the men's section, twenty singers united in Smuggler's Song, originally a solo for baritone, by Marshall Kernochan, and arranged by him for male chorus; the characteristic work made instant effect with its rhythmic march-pattern. Ries' Wondrous Love, with humming accompaniment at the close, was expressively done, William Aubin's agreeable voice lending charm to the solo. Loewe's Drum Serenade (arranged by Gilbert) brought descriptive realization in vocal form. Merrick's Chorus of Echoes closed Part I, the mixed chorus alert and attaining tonal amplitude combined with beauty. Mildred Kreuder, contralto, sang Brahms, Hageman and Gretchaninoff songs with admirable German and English articulation, in which sentiment and humor were combined. As an encore she added Mandy and the Spider. Francis Moore performed Bach's piano concerto in F minor with singing piano tone and clean-cut technic, a dozen players of stringed instruments from the Christodora House supplying excellent accompaniment under Mr. Gilbert's direction. The concert closed with songs of Christmastide, and Rafael Mertis played superior piano accompaniments. F. W. R.

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School of Sacred Music in Messiah

Ten young conductors, seven organists and the Seminary Motet Choir of sixty singers, with a quartet of soloists, gave a performance of The Messiah at Union Theological Seminary, New York, on December 12. The entire ensemble was under the direction of Dr. Clarence Dickinson of the School of Sacred Music. This chronicler finds pleasure in noting the effective presentation of the most popular of all oratorios, redounding credit on everyone concerned. Each conductor was definite in beat and the giving of cues, without confusing the choral body. The conductors were: James Lowell Harris, George Y. Wilson, Broadus Staley, Marshall Bretz, Royal Humbert, Robert Crandell, Lillian Mecherle, Roxine Beard, William O. Tufts Jr., and Russell Wichmann.

Those whose names reappear in the list of organists were: Broadus Staley, Isa McIlwraith, Marshall Bretz, George Y. Wilson, Russell Wichmann, Lillian Mecherle, and William O. Tufts, Jr.

The four soloists—Mildred Rose, Pauline Pierce, George Rasely and Theodore Webb—contributed effective singing. At times brilliant work characterized their portion of the two-hour performance. The artistic standard was high, the attainment worthy and of dignity. The audience filled every seat and overflowed into the corridor. F. W. R.

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Ann Dick and Yella Pessl at Mannes School

Ann Dick, soprano, and Yella Pessl, pianist, presented the Schubert song cycle, Die Schöne Müllerin (op. 25) on December 8 at the David Mannes Music School, New York. Miss Dick, a musicianly interpreter, did full justice to the moods this sequence presents. German music of this type is also rich in opportunities for the artist who takes the piano role, and Miss Pessl showed herself entirely at home in this lovely tonal medium. She played with skill and taste, both in support of the voice and in the passages devoted to the piano. The audience applauded zealously. S. M.

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National Opera Club Marks Liszt Anniversary

Baroness von Klenner, founder-president of the National Opera Club, presented a program dedicated to Franz Liszt before a large audience at the Waldorf-Astoria Hotel, New York, on December 12. Around this eminent musician was built a program in which the participants were Virginia Castelle, pianist; I. Miserendino, violinist; Elsa Baklor, soprano; F. Szolt, baritone; Arthur W. Wolf, bass; Gustave L. Becker and F. W. Riesberg, the two last-named giving talks and reminiscences of Liszt. Dezso d'Antalffy, composer and pianist, was represented by original and arranged Hungarian songs, and accompanists included Elenor Martin, Mme. Castelle and David Sapiro. A piano trio performed the Marche Rakoczy, the players being Mrs. R. S. Williams, Ethel M. Gundersen and Mr. Riesberg. Among guest-speakers were Count Nandor Zichy, and many leading Hungarian-Americans were present. F. W. R.

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Verdi Club Musical and Dramatic Matinee

Florence Foster Jenkins, president of the Verdi Club, greeted guests felicitously at the December 13 musical and dramatic matinee, introducing Cosme McMoon, solo-pianist, heretofore known to the club as composer and accompanist. He performed Bach's Chromatic Fantasia and Fugue with clean execution and climax, adding a gracefully played Chopin waltz as encore. A second appearance included Spanish works by Albeniz, played with vigor, rhythmic force and sentiment, and Toy Soldier March as encore.

Emma Otero, coloratura soprano, sang in Spanish costume the aria from Barber of Seville, and songs by Grever and Chapi, adding Clavelitos. Grace of interpretation and brilliant vocalization marked all her singing. Beryl Blanch was the fine accompanist.

St. Clair Bayfield, who adapted Schiller's play, Mary, Queen of Scots, presented the work with a professional cast, including himself as The Earl; Madeline Grey as Hannah; Robert Miller as Sir Edward; Ada Potter as The Queen, and Jessie Smith as Lady in Waiting. The one-act drama held the attention of all, special applause going to Mr. Bayfield for his work as an adaptor, producer and actor. F. W. R.

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Debussy Club Program

The December meeting of the Debussy Club (Hermine Hudon, president), featured Edythe May Clover, pianist; Norman Goldblatt, violinist; with Geraldine Stern accompanying; and Ethel Harrison, soprano, with W. G. Falk, composer, at the piano.

Mr. Goldblatt displayed fine execution and an excellent sense of style in numbers by Zitali, Lalo, Kreisler, Schill, de Falla and others. Beauty of tone and flawless taste characterized Miss Oliver's performance of music by Schumann, Grieg, Liszt and Rubinstein. Miss Harrison exhibited a fresh, pleasing voice in three songs by Mr. Falk—Tonight, Graces of Simplicity, and Song of Thanksgiving. Singer and composer received warm applause after this interesting group. M. W.

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Harold Henry in Recital at de Koven Residence

Harold Henry is again giving a series of three subscription piano recitals in private homes. These recitals are of especial interest and charm, combining as they do programs of musical worth, in ideal and interesting settings. The second recital of the series was held on December 13 in the music room of Mrs. Reginald de Koven, on Park Avenue, New York. The spacious room was filled with a representative musical and society audience which was enthusiastic in its applause of every number.

The program opened with three numbers by Debussy—Les sons et les parfums tournent dans l'air du soir, La Cathedrale Engloutie and Dr. Gradus at Parnassum—and Cesar Franck's Prelude, chorale et fugue. Following came three Chopin etudes and the Polonaise, op. 40, No. 2, and the printed program was concluded with Mr. Henry's While the Piper Played and Herodic Rhapsody. Encores included Ravel's La valle des cloches, a Chopin prelude and Mr. Henry's own Musical Clock. S. B.

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Dramatic Oratorio Society Premieres Work by Alexandre Georges

The first dramatic presentation in America of Alexandre Georges' The Way of the Cross was given by The Dramatic Oratorio Society on December 6 at the Central Christian Church, New York, before a crowd that filled the auditorium. This was the first presentation of the society, which was organized by Solon Alberti, its conductor, and has for its purpose the presenting of oratorios in dramatic form. For its first season it will present Elijah, a repetition of The Way of the Cross and Samson and Delilah, which was originally written by Saint Saëns as an oratorio.

The work of the chorus at this performance was one which had many things to commend it. Precision of attack and release, a fine contrast and good tonal quality, were evident. The soloists were Nita Gale, soprano; Josephine Horton, soprano; Anne Judson, contralto; Lorne Grant, tenor; and Homer Robinett, baritone. Only the Misses Gale and Judson and Mr. Robinett were seen as characters in the pantomime which followed the story as told by the choruses, solos and the narrator; the latter being Clyde Yarbrough, whose fine work kept the dramatic story moving with interest and anticipation. Miss Gale's beautiful voice was telling in its effect as a Daughter of Israel and An Angel. Miss Judson has a warm, rich contralto heard to advantage in the O Mother of our Saviour. And Mr. Robinett's robust singing of the Roman Soldier's Song won favor with the audience. The Pantomime and the lighting effects were striking and added to the understanding and appreciation of this work. Dorland P. Dryer as the Christ was impressive both as to his make-up and portrayal. Mary Eleanor Grant was lovely as the Virgin Mary and the instrumental solos were skilfully played by Frances Judson, violinist, and Ernst Meyen, cellist, with Virginia Duffy and Earle Armstrong providing excellent accompaniments at the organ and piano. The entire work was rehearsed and conceived by Mr. Alberti, who conducted. K. S.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 21
Kirsten Flagstad, soprano, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 22
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Goss and The London Singers, Town Hall (A)

Thursday, December 26
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, December 27
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Enid Szantho, contralto, Town Hall (E)
Lincoln Cathedral Choir, Carnegie Hall (E)

Saturday, December 28
La Argentina, Spanish dancer, Town Hall (A—2 30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 29
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Georgia Graves, contralto, Town Hall (A)

Monday, December 30
Marian Anderson, contralto, Town Hall (E)

Thursday, January 2
Washington String Quartet, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 3
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Viola Mitchell, violinist, Town Hall (E)

Saturday, January 4
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
National Orchestral Ass'n with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, January 5
Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Franciszek Zahara, pianist, Town Hall (E)
Music Guild Concert: Clarence Adler and Samuel Antek, sonatas for violin and piano, Town Hall (A—5:30)

Monday, January 6
Eugene List, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, January 7
The London Madrigal Group, Town Hall (A)
Jerome Swinford, baritone, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, January 8
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Kolisch Quartet, Town Hall (E)
Carmen Reggio, song recital, Barbizon-Plaza (E)

Thursday, January 9
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 10
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Beveridge Webster, pianist, Carnegie Hall (E)
Addison Jones, pianist, Town Hall (E)

Saturday, January 11
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11 o'clock)
Boston Symphony Orchestra, Carnegie Hall (A)
Stell Andersen, pianist, Town Hall (A)
Orchestral concert (Paul Stassevitch, conductor), Town Hall (E)

Sunday, January 12
Eugenia Buxton, pianist, Town Hall (A)
Eide Norena, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Music Guild Concert; Hortense Monath, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, January 13
Beethoven Association, Town Hall (E)

Tuesday, January 14
Eleanor Spencer, pianist, Town Hall (A—3 o'clock)
Musical Art Quartet, Town Hall (E)
Heifetz, violinist, Carnegie Hall (E)

Wednesday, January 15
Artur Schnabel, pianist; first of seven Wednesday evening recitals presenting complete pianoforte sonatas of Beethoven, Carnegie Hall (E)

Thursday, January 16
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 17
Erica Morini, violinist, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, January 18
Webster Aitken, pianist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mary Stewart, mezzo-soprano, Town Hall (A)
Music Guild Concert: Vera Brodsky and Harold Triggs, duo-pianists; Leonard Liebling commentator; Town Hall (A—5:30)
Emanuel Feuermann, cellist, Town Hall (E)

Monday, January 20
Benjamin De Loache, baritone, Town Hall (A)
Emma Redell, soprano, Town Hall (E)

Tuesday, January 21
Winifred Christie, recital on the Moor Double Keyboard Piano, Town Hall (E)

Wednesday, January 22
Andres Segovia, guitarist, Town Hall Endowment Series, Town Hall (E)
Artur Schnabel, pianist, Carnegie Hall (E)

New York Concerts

(*Continued from page* 17)

Of the entire program, one could say that nothing was played hastily or in a spirit of mere virtuosity. Everywhere one was aware of Mme. Tas' mental clarity and musical discernment. Her technical equipment is a formidable one, her ability as a stylist especially pronounced, and her tone an agreeable, suave and full-bodied one. Her playing of the Bach work was an especial feature of the evening—a worthy presentation of a complex and exacting masterpiece, in which contrast and tonal color were governed with inerrant instinct. The Brahms sonata enjoyed a mellow and high-souled performance, in which the romantic ardors of the music were duly controlled by a sense of proportion and form. The Nardini was a delightful evocation of the older Italian school, with its quaint precision and warmly melodious *andante*. Most interesting in its blend of antique and modern idioms was the Stravinsky work—a *tour de force* of technical demands as well as an inspiriting and piquant suite in a rhythmic sense. Mr. Dougherty was throughout the faithful and competent accompanist. The violinist was often recalled to the platform and enjoyed the acclamation of an audience which braved bad weather to pay tribute to her.

University Glee Club Appears

Randolph P. Hanson conducted the first concert of the thirty-seventh season, of the University Glee Club of Brooklyn, N. Y., at the Hotel Bossert on December 5. Forty singing men constitute the active membership. Jean Shubell, contralto, was soloist, with Chester Coleman, accompanist.

Clavier for Aiding Voice and Speech Among Discoveries of Eminent Actress

Mme. Pilar-Morin, Following Recovery from Injuries Received in Accident, Tells of Work as Artist and Mentor of Young

A recent visit to Mme. Pilar-Morin, actress and opera singer, vocal, dramatic and moving picture teacher, at her home in Grantwood, Palisade Park, N. J., found the artist rejoicing in her recovery from the accident which she sustained on Broadway last year, when her feet were dislocated.

"Yes, I know I look well," she said in answer to my greeting, as she and her husband, Prince S. de Matta, welcomed me and introduced me to their new dog—a lively Spitz named Aneesa. "I am so thankful to walk again," went on Mme. Pilar-Morin. "Oh, if you only knew the mental relief it is not to be crippled any more."

As we sat down facing each other, I questioned her about her trip to St. Petersburg, Fla., and later on to Asheville, N. C.

"I wanted to go away because I thought a change of scene would help me to bear the months of enforced idleness. It was a wise course to take, for soon after my arrival in St. Petersburg I became interested in a theatrical organization there. I accepted an invitation to go to their opening concert. The president of the group announced my presence and called on me to make a speech. After this I frequently addressed gatherings. On a special gala night given in honor of our 'Dean of the Theatre,' Daniel Frohman, I received a gratifying tribute when Mr. Frohman, at the beginning of his speech, pointed me out and recalled what he was good enough to describe as 'Pilar-Morin's unforgettable triumph on the occasion of her New York debut on Broadway in L'Enfant Prodigue, followed by many other plays.'"

Motion Picture Appearances

"Your career also has been associated with motion pictures, has it not?"

"Yes, indeed. Some of these photographs," she waved her hand toward the wall, "are from moving pictures in which I was presented to the public by Thomas Edison." She showed me a facsimile of the line that was flashed on the screen before her pictures were shown: "The greatest exponent of 'Silent Drama,'" with the personal signature of Edison.

Pilar-Morin originated the phrase "silent drama." "I coined the expression to differentiate the art from the old gesticulated pantomime."

Among the motion pictures which Pilar-Morin made under Edison's auspices were The Cigarette Maker of Seville, The Greater Love, A Japanese Peach Boy (written by Pilar-Morin) and others.

Pilar-Morin also spoke of her scientific discovery of the Key Note Waved Winged Clavier for breath, song, speech and action. "Eminent scientists and doctors testified to the benefit of this discovery, and watched the work I did on mental defectives and almost speechless children, consumptives and other sufferers. Dr. Curtis of New York and the Rev. Mr. Parkhurst watched for over a year my work with a terrible mental defective case, and both wrote to the New York Globe and the New York Evening Journal, mentioning the results I had obtained."

She showed me one of these clippings, which read: "Could those whose duty is to save life put forth a scientific effort and familiarize themselves with Pilar-Morin's method of human reclamation, they would welcome this opportunity as they would welcome a beneficial revelation from the unseen."

An Extensive Stage Career

Pilar-Morin returned to the subject of her stage career. On the London stage she appeared in Leah Kleshna, under the direction of Charles Frohman and in other plays under Charles B. Cochrane. She was studying voice at the time under Jean De Reszke and Victor Capoul, and her singing career had advanced to a point where she expected to be engaged by the Metropolitan when an accident to her throat injured her voice. She later regained something of her former powers, but she did not resume her opera appearances, preferring to teach, and go on with her dramatic work.

"David Belasco has said to me that I was the best 'Butterfly' he ever presented. Naturally, it meant much to me for him to say this, but, after all, I had to give some of the credit to the fact that I had introduced about fourteen Japanese parts before I was called on to play Madam Butterfly, and so I was thoroughly at home in the costumes and the stage atmosphere."

Pilar-Morin has written several plays, some of which were produced, and she inaugurated original operatic scenes, sung and acted in costume.

"In my teaching, which is my chief interest now," said Pilar-Morin in parting, "I strive always to release into colorful and powerful expression the talents that in an aspiring artist are fighting for an outlet."

S. M.

Pelletier Conducts in Montreal

Metropolitan Opera Leader Is Guest With Resident Orchestra in Canadian City

Montreal, Can.—The Montreal Symphonic Orchestra opened its season on November 17, at the Plateau Auditorium, under the official patronage of His Honor, the Lieutenant Governor. The guest conductor, Wilfrid Pelletier of the Metropolitan Opera, was given a warm reception by a large and enthusiastic audience. During the first half of the concert, Brahms' symphony in C minor and Bach's concerto for two violins were given an artistic performance, while the second part was devoted to a Canadian composition which was a set of three of Alfred Laliberté's Chansons d'Eve very well interpreted by Germaine Lebel. The accompaniment for orchestra had been arranged by Mr. Pelletier and he made an interesting score out of it.

The other works heard during the evening were Debussy's On the Sea, the march from Berlioz' Damnation de Faust and finally Rakoczy March.

The association gave its second students' concert on December 7, at the same hall which was packed to the doors. Wilfrid Felletier, the distinguished conductor, acting in the capacity of commentator, described the principal instruments and completed his explanations with demonstrations, so that, as intended, the concert served as a thorough course in the orchestra and its music. The program was composed of Debussy's Children's Corner, and La plus que lente, Järnefelt's Praeludium, Strauss' Blue Danube, and the overture to Gounod's Mireille. The event was a big success.

Lucienne Boyer and her Continental Varieties were heard in a two weeks' engagement at the Stella Theatre starting November 29. Her unique talent for endowing the simplest songs with irresistible appeal and her own vivid personality, have made the French *diseuse* the toast of Paris and North America. A nice program of sentimental ballads, old and new, met with much enthusiasm. As her chief support, she presented Pills and Tabet, the French duettists, the Rocky Twins, a dancing team. George Martin acted as master of ceremonies while Iza Volpin's ensemble supplied the music.

Henrietta Schumann gave a piano recital at the Ritz Carlton, November 20, presenting a long and difficult program, which showed astonishing technical skill. Nothing in the way of difficulties seems too much for her and she played with a sort of enthusiasm which adds to the pleasure of hearing her. The American pianist was warmly applauded by a large assembly of music lovers.

The second concert of Wednesdays Nine O'Clock took place at the Ritz Carlton on December 4, with Etta Coles and Naomi Yanova. The two-piano recitalists offered among other works, Franck's prelude, an arrangement by Bauer of Bach's prelude and Rachmaninoff's Tarantelle. Both artists, by their remarkable playing, pleased their audience just as much as when they were here last year.

Musical comedy has been given at His Majesty's Theatre in the last few weeks. Henriette Wakefield sang the part of Huguette in The Vagabond King during the week starting December 9. The Ladies Morning Musical Club presented Sarah Fischer at the Ritz Carlton on December 12. The soprano gave a fine recital in which grace marked her interpretations. She was greeted by her numerous hearers.

The Montreal Orchestra paid homage to Jan Sibelius at its regular concert of December 9 by presenting the composer's tone poem Tapiola. As an additional recognition of the birthday anniversary, the West End Orchestra is to give its initial performance of Sibelius' first symphony. J. H. G.

Houston Floods No Bar to Music

Resident Orchestra Forced to Postpone Concert, But Proceeds with Schedule—Dalies Frantz Welcomed in Recital

Houston, Tex.—The recent floods here played havoc with the city's musical plans. With the City Auditorium flooded to a depth of three feet, and the losses mounting into millions, one of the best planned and thought out programs of the Houston Symphony Orchestra could not be given as scheduled on December 9. The date was changed to December 15.

This was the final concert under Vittorio Verse, guest conductor for the season. Verse possesses magnetism and power which was evidenced when he conducted the Mozart Coronation Concerto. On this afternoon he not only was soloist but directed from the piano. Great improvement has been noted in the woodwind section. In fact, the orchestra in its interpretations was deeply impressive.

On November 14 at the Scottish Rite Cathedral, Dalies Frantz was presented by the Tuesday Musical Club, of which Mrs. Joseph S. Smith is president. With great technical brilliance and masterly interpretation he completely won his audience, which demanded innumerable encores from him.

Ellison Van Hoose on December 27 will conduct his jubilee performance of The Messiah. The performance of the oratorio is the annual Christmas gift to the city from the choir of the First Presbyterian Church.

On November 17, Mr. and Mrs. Cyril Delevanti inaugurated their first Sunday Musicale of the season. Mrs. Delevanti sang a group of old English songs, this being the first time her friends had had the pleasure of hearing her since her return from London. Samuel Johnson, baritone, also sang French songs. Cyril Delevanti, who is director of the Houston Little Theatre, offered musical readings and Vittorio Verse accompanied him. His soliloquies and witty parodies were the highlights of a delightful evening. A. B. M.

Sittig Trio Appears in Glen Ridge

The Sittig Trio (Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano) gave a concert on December 3 at Glen Ridge, N. J., for the Women's Club. December 4, the trio were heard in a program at Muhlenberg College, Allentown, Pa. These were return engagements—the second appearance at Glen Ridge and the third for the trio at the college. The middle of January, Miss Sittig and her father, the pianist of the group, leave for an extended southern tour, where re-engagements in Florida are booked for the season.

Dr. Louis Bailly in Philadelphia Lecture-Recital

Dr. Louis Bailly was presented on December 15 at the Settlement Music School, Philadelphia, in a program which embraced performance of Russian music and a lecture by Dr. Bailly on this national art, with especial emphasis on the Moscow Theatre Festival, held last September. Dr. Bailly is head of the chamber music department at the Curtis Institute of Music, Philadelphia.

Mary Ledgerwood's Engagements

Mary Ledgerwood, contralto, who has returned from singing in Elijah for the second time in Chattanooga, Tenn., has the following engagements: with the Plainfield, N. J., Choral Society, December 18, in Beethoven's Missa Solemnis and Bach's Christmas Oratorio; December 24, Ossining, N. Y.; January 16, Jackson Heights Woman's Choral (re-engagement), followed by a three weeks' tour in Canada, including Montreal, Ottawa and Toronto.

ROMAN TOTENBERG, young Polish violinist, who recently gave a New York recital in Town Hall, will be heard with the New York Philharmonic Orchestra at the first of Ernest Schelling's Concerts for Children and Young People, on January 11.

Plan Memorial to Late Robert E. Simon

A plan to establish a permanent memorial in honor of the late Robert E. Simon has become effective with the organization of a New York committee dedicating itself to this purpose. Composed of leaders in educational and civic affairs, associates of Mr. Simon for many years, the Robert E. Simon Memorial Committee announced its plans for the raising of a memorial fund to be administered by a selected board, using the annual income of the fund to perpetuate Mr. Simon's particular interests.

The chairman of the Memorial Committee is Mrs. Robert V. Russell, president of the United Parents Association of New York City, of which Mr. Simon was the founder and, for three terms, the president. Mr. Henry Bruere, president of the Bowery Savings Bank, and a former associate of Mr. Simon on various citizens' committees, acts as treasurer, and Miss Marinobel Smith, also an officer of these committees, is executive secretary.

While the greater portion of the memorial fund will be devoted to perpetuating those community interes s to which Mr. Simon devoted years of service, a small portion will be used for the erect on of a bronze bust of him in Carnegie Hall, it was stated. According to Mrs. Russell, it is a little known fact that this historic si e, purchased by Mr. Simon in 1925, owes its continued existence to his desire to serve the community's cultural needs. The bust will occupy a niche opposite that containing a sculptured head of the founder of the hall, Andrew Carnegie. The Board of Education of New York has approved a resolution to change the name of Junior High School No. 165, Manhattan, to the Robert E. Simon Junior High School, as a tribute to Mr. Simon's service to public education in this city.

American Opera Guild Founds Philadelphia Unit

The American Opera Guild, a project which has plans for national expansion, has established its first unit in Philadelphia. The following performances are scheduled: February 6, Faust; 20, Secret of Suzanne and Garden of Mystery; March 5, Madam Butterfly; 19, Martha; April 2, The Bartered Bride; 17, Barber of Seville; May 7, Il Trovatore; 28, Carmen. The personnel of the organization includes prominent singers, and the board of managers lists Rollin W. Van Horn, general manager; Jan Rudow, business manager; Dr. Walter Grigaitis, music director; and Robert Steel, artistic director.

These productions are at low prices, the main purpose of the guild being to instill "opera appreciation" in addition to "music appreciation" into the general American public. Opera in English will be stressed, and an educational group be formed of members of the guild to attend lectures and discussions on each work presented. One of the main objectives of the American Opera Guild, in its ultimate form, is to concentrate from the start upon the founding and building of a Municipal Opera House. Performances would be given in other cities by groups sent out from the Philadelphia headquarters, and invitations extended to other communities to join the movement.

Pittsburgh Musical Happenings Include Premiere of New American Cantata

La Nuit de Noel, by Evangeline Lehman, Performed with Choreographic Features—Recital and Concert Roster Includes Appearances by Detroit Orchestra, Flagstad, Norena and Webster

PITTSBURGH, PA.—A highlight of the local music season was the American premiere of Evangeline Lehman's sacred cantata, La Nuit de Noel, for mixed chorus, string orchestra, organ and narrator. With the chorus banked on either side of Carnegie Hall stage the significance of text and music was further heightened by choreographic action developed by the genius of Ruth St. Denis. Miss Lehman, Detroit composer, has written excellent music that hews to the character of the Christmas story unswervingly. The melodic line is smooth and appealing and the harmonic background of the score is rich in texture. Ferdinand Fillion directed the production and Harvey Gaul was at the organ.

Preceding the cantata, Miss St. Denis, with Maurice Dumesnil at the piano, gave a thrilling exhibition of dancing in interpreting a set of Debussy works. Mr. Dumesnil alternated with artistic projections of other pieces of Debussy.

Charlotte Lockwood gave a brilliant organ recital sponsored by the Western Pennsylvania Chapter, American Guild of Organists.

Kirsten Flagstad, in her first local appearance as soloist with the Pittsburgh Symphony Society led by Antonio Modarelli, proved to be a furore. Here was impelling singing by an outstanding artist that moved the vast audience to ovational response. Her offerings embraced the Liebestod; Elsa's Dream; Du Bist der Lenz from Die Walküre; Brünnhilde's Battle Cry, and Dich Theure Halle. The orchestra played Dvorak's fourth symphony, the Lohengrin prelude, Oberon overture and Weinberger's polka and fugue.

Eidé Norena opened the Y.M. and W.H.A. major artist course with a brilliant program well sung. It was this singer's first Pittsburgh appearance and with Pierre Luboshutz at the piano the occasion proved a delightful experience for the approbative audience.

DETROIT ORCHESTRA'S VISIT

The Detroit Orchestra, led by Victor Kolar, opened the Pittsburgh Orchestra Association's twentieth season with Julius Huehn, baritone and former Pittsburgher, as soloist. The orchestra offerings were Chausson's B flat symphony, Mozart's Don Giovanni overture and Wagnerian excerpts. Mr. Huehn practically stole the limelight, not because he has spent so much of his life here, but by reason of impressive delivery of an artistic message.

Beveridge Webster, native Pittsburgher, after an ovational appearance several weeks ago as soloist with the Pittsburgh Symphony Society, was the recitalist of the Art Society's second event. It was his first recital since his departure hence fourteen years ago for European study and subsequent artistic success. His fine display of keyboard mastery proved one of the most inspiring concerts ever given here—an example of an artist being a prophet in his home town.

The Pittsburgh String Symphonic Ensemble led by Oscar Del Bianco introduced novelties at its second concert through the medium of Renzo Bossi's eight songs and largo from a quartet of G. C. Paribene, a director of the Milan Conservatory. Both these numbers, according to program notes, received their first American performance.

R. L.

Winnipeg Recital Roster Brilliant

Programs by La Argentina, Ria Ginster, Moscow Cathedral Choir and Edith Lorand's Orchestra Well Attended

WINNIPEG, CAN. — Sponsored by the Women's Musical Club of Winnipeg, Ria Ginster sang on November 4 to an audience which filled the concert hall of the auditorium and manifested its satisfaction and comprehensive approval of the artist's beauty of tone and inspiring interpretations in songs by Mozart, Schubert, Brahms, Richard Strauss and four early English composers. Fritz Kitzinger's accompaniments supplemented a truly momentous recital.

José Cansino and Tonia de Aragon delighted a large gathering at the Auditorium on November 9 in a program consisting entirely of Spanish dances, solo and ensemble. Perfect poise, technic and timing characterized every form of the dancers' work. Juan López accompanied faultlessly.

MOSCOW CHOIR IN VISIT

The Moscow Cathedral Choir, under Nicolas Afonsky, lured a packed audience to the Auditorium on November 11. This performance was under the local management of Fred M. Gee and was the third in his present series of Celebrity Concerts. The program consisted of sacred and secular choral numbers and made a deep impression on the listeners.

Ursula Malkin, Vancouver pianist, was guest artist of the Women's Musical Club on November 18. She played Bach, Schumann, Debussy and Liszt, revealing musicianly endowments and expressive tonal warmth. Gertrude Newton, resident soprano, assisted with a well sung group of songs by Tschaikowsky and Erich Wolff. Gwendda Owen Davies' accompaniments were much admired.

LA ARGENTINA DELIGHTS

La Argentina's visit to the stage of the Auditorium caused every available seat to be occupied on November 21. This genius of the dance gave the audience a new aspect of feminine charm. Eloquence is exemplified in the flowing lines of her body, the curved palms of her hands and the attractive music of her heels and castanets as she revitalizes the folk music of old Spain in rhythmically seductive recreations of her own conception. Luis Galve is an accomplished accompanist and soloist.

The Winnipeg Symphony Orchestra played a program of music by British composers on November 26. The audience was small and quite out of proportion to the praiseworthy efforts of the players and their conductor, John McTaggart.

EDITH LORAND ORCHESTRA APPLAUDED

Presented by the Women's Musical Club on December 2, Edith Lorand and her Hungarian Orchestra entranced an audience of such size that the concert hall of the auditorium was crowded. The program contained nine eighteenth century works in dance form; some Norwegian, Spanish and Russian national dances, and also included much popular music indigenous to Miss Lorand's native land, the whole making a tasty dish as gratifying to the senses as a fine brand of champagne. Miss Lorand controls her well-trained orchestra with authority. As a violinist, her tone and the secure technic of her bow proclaim her as a virtuoso of that instrument. The audience expressed its appreciation with boisterous applause.

A. C.

Erno Valasek Soloist in Rome Concert

Erno Valasek, young American violinist, who has been studying in Italy last summer under the guidance of Adolfo Betti, was soloist on December 15 at the Augusteum, Rome, in an orchestral concert conducted by Bernardino Molinari. Recently Valasek was heard in concert in Bologna and Florence. After his performance last Sunday, Mr. Valasek, accompanied by Mr. Betti, will sail for this country on the SS. Ile de France, due in New York on December 24. Mr. Valasek is to be heard in his third New York recital at Town Hall on January 24.

Steele and Clovis Here After European Tour

Eleanor Steele and Hall Clovis concluded their third European tour of duet song programs with a concert in Rome on December 9. They sailed for this country on December 13 on the SS. Conte di Savoia and are due to arrive in New York December 21. After the new year they have two concerts in Boston, and appearances in Fall River, Brooklyn, a New York recital on February 17, Hartford, Grinnell, Ia., San Francisco, San Mateo, Los Angeles, San Diego, Tucson and other bookings to be announced later.

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Lehmann and Rachmaninoff Presented in Berry Series—Melchior and Dorothee Manski Applauded in Joint List—Bruce Simonds and Olive Bond Appear—Shuk Conducts Hindemith Premiere With Orchestra

BUFFALO, N. Y.—Zorah B. Berry presented two fine artists in concerts, Lotte Lehmann, soprano, and Serge Rachmaninoff, pianist, both of whom drew record audiences in Elmwood Music Hall. Mme Lehmann's entire program, consisting mainly of German Lieder sung with unfailing musicianship, beauty of voice and interpretation combined with charming simplicity of manner, won hearty appreciation and enthusiastic applause. Numberless encores were graciously granted. The accompaniments of Ernest Balogh were musicianly and sympathetic.

Rachmaninoff's varied program, made up of Bach-Tausig, Beethoven, Brahms, Chopin and Liszt selections plus two of his own compositions and the addition of a large number of encores, was enthusiastically received and rapturously applauded by the audience.

MELCHIOR AND MANSKI IN JOINT RECITAL

The new manager, William J. Neill, Jr., deserves praise for bringing to Buffalo two excellent artists from the Metropolitan Opera, Lauritz Melchior, tenor, and Dorothee Manski, soprano. They afforded an unusual treat presenting an all-Wagner program. In their singing of solos and duets, with their able accompanist, Fritz Kitzinger, as a worthy associate, they provided a highly artistic evening of unforgettable enjoyment. The audience gave them vociferous applause. The two young singers of Buffalo selected by these artists at an audition were Louise Anthes Owens, soprano (Burr pupil) and Wilson Woodbeck, baritone (Phillip's pupil).

The Buffalo Symphony Society (Chauncey J. Hamlin, president, Dr. Lesser Kauffman, executive secretary) brought the Kroll String Sextet for its first attraction of the season of Chamber Music Recitals, given in Hotel Statler Ballroom. The Beethoven string trio in C minor (op. 9, no. 3), transcribed for the sextet by William Kroll (first violinist), and the Brahms sextet in B flat (op. 18) were given in masterly manner. The atmospheric, dramatic Schönberg Verklarte Nacht (presented by request) deepened the highly favorable impression made upon the large audience by this sterling organization of musicians.

Bruce Simonds, pianist and teacher, was the soloist selected by the Chromatic Club to open its evening concerts (Zorah B. Berry is chairman of this series). Mr. Simonds' program was one of well known numbers, in the performance of which he disclosed excellence of interpretation and technic, delighting the audience of musicians who demonstrated in no uncertain manner their deep appreciation.

ORCHESTRA IN HINDEMITH NOVELTY

Two excellent concerts, in Elmwood Music Hall, have been given by the Buffalo Philharmonic Orchestra (Lajos Shuk, director), presenting programs of much worth which were well performed. The novelty offered was Hindemith's symphonic suite, Mathis der Maler. At the second concert C. Gordon Watkins, pianist, offered Rachmaninoff's second concerto in C minor, playing with admirable musicianship, beauty of tone and perfection of technic. He was heartily applauded and presented two Scarlatti numbers (in honor of the two hundred and fiftieth anniversary of the composer's birth). Mr. Watkins is unquestionably a valuable new member of Buffalo's music circles.

Olive Bond, who has returned to Buffalo, her home town, gave a delightful recital in the Twentieth Century Club with Frederick Bristol, the assisting artist, at the piano. Miss Bond has gained much since her first appearance here, her lyric coloratura voice (with dramatic feeling) having developed greatly. Her excellence of diction in French and Italian were outstanding virtues, her winning personality pleasing the large audience of friends.

OTHER MUSICAL EVENTS

The first of the Sunday Evening Ensemble Series was given in the home of Mr. and Mrs. Philip Wickser, the program having as participants Margaret Barrell, contralto; Anna Kowalska, Leslie Barnette and Eva Rautenberg, pianists; and Messrs. Shapiro, Masling, Bouczek and Cheskin, violin, cello, clarinet and flute. Cameron Baird directed and Anita Frank gave an enjoyable, informal talk. The anniversary of Scarlatti's birth and the fortieth birthday of Hindemith were observed.

Participating in the last two concerts sponsored by the American Society of Musical Arts (Amy Ione White, manager) were Patricia Boyle, pianist; Geraldine Kress, violinist; Charlotte Mehringer, mezzo-soprano of Cleveland; and Gladys Stevenson, pianist of St. Louis. Patricia Boyle and Geraldine Kress, both Buffalo favorites, carried off the honors.

An unusually fine program of choral music was given at Westminster Church, the chorus choir of thirty-three adults under the direction of Robert Hufstader (organist and choirmaster) singing Bach and Fauré numbers with fine effect.

Robert D. Marshall is the newly elected president of the Guido Male Chorus. Plans are now in formation for concerts and radio broadcasts later in the season.

The Rubinstein Chorus of forty-five women's voices (of which R. Leon Trick is director and Beresford Wells, accompanist) gave an enjoyable sacred concert in North Park United Presbyterian Church.

L. H. M.

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Erb Leads Musical Arts Chorus in Easton, Pa.

EASTON, PA.—Under the skillful leadership of Dr. John Warren Erb, the Musical Arts Chorus of Easton, Pa., presented their annual Christmas Vesper Service on December 8. This year the program opened with five selections from Bach's Christmas Oratorio. Something of the ambition of the Musical Arts Chorus is seen in their selection of Saint-Saëns' oratorio, Noel, for the second part of the Program. Adeste Fidelis and Hark, the Herald Angels Sing were two familiar numbers, and as a concluding number, Silent Night was sung.

Dr. Erb, while demanding of the chorus absolute accuracy in reading, required much more. It is the richness of spiritual connotations and suggestions which Dr. Erb inspires the Musical Arts Chorus to convey to the appreciative audiences that make these annual programs so impressive. The Bach excerpts were sung with fine observance of nuances, ranging from the quiet reverence of Beside Thy Cradle, through the brightness and fullness of tone in Break Forth, O Beauteous Heavenly Light, and Christians, Be Joyful.

In the Saint-Saëns oratorio, the brilliance and range of the solo parts had excellent exposition by Frances Lawall, Major George R. Hedge, Hollister Ruch, Warren M. Robbins and David Beiler. Jane Arnold, F. Ethel Fulper, Ethel Davis and Leona Hartung are also to be congratulated for their solo work. Mrs. Warren Kress, pianist, and Charles Straub, organist and accompanist of the chorus, furnished a sympathetic background. It is to be regretted that Saint-Saëns' beautiful oratorio is not presented more frequently, although it is somewhat difficult for amateur groups. However, the success of the Musical Arts Chorus should stimulate other choruses to follow their example. Dr. Erb is to be praised for this production.

K. S.

Berry-Grigsby Recital in Wilmore, Ky.

WILMORE, KY.—Cecilia Ray Berry of Chicago, and her artist-pupil, Jane Nossette Grigsby, united in a recital for two pianos, at Asbury College of this city on November 26. Works by Bach-Maier, Beethoven-Saar, Chaminade, Saint-Saëns and Lecuona were performed by them with remarkable ensemble. Mme. Grigsby's solos included items by classic, romantic and modern composers, ending with Saint-Saëns' piano concerto in G minor, op. 22, performed by her with precision and excellent tone.

R. W. F.

Giacomo Minkowski Returns to New York

Giacomo Minkowski, master of vocal instruction and composer, a vocal authority of international prominence, has returned to New York after teaching many years in Europe.

GIACOMO MINKOWSKI

For ten years Mr. Minkowski taught in New York City, numbering among his friends Caruso, Edward and Jean de Reszke and Lillian Nordica. While teaching in New York he was a critic of the New York American, and has contributed many articles in magazines about the human voice.

As a composer, Minkowski is familiar to music lovers of two continents. His opera The Smugglers was performed by the Bostonians in every large city of the United States. His light opera The Fairest Women had several hundred performances in Berlin alone. Subsequently it was produced throughout Europe. When The Fairest Women was prepared for presentation in Berlin, the opera was accepted in Leipsic, Dresden, Magdenburg, Munich and many cities abroad and was translated into fourteen languages.

Their confidence in his ability as a teacher was such that Edouard de Reszke, Nordica and Scotti each established a scholarship in his New York school, the scholarships bearing the names of the donors.

Ernst Von Schuch, general musical director of the Royal Court Opera of Dresden, Saxony, requested Minkowski to come to Dresden to open a vocal master school. Subsequently this school, which was under the auspices of the government, with Ernst von Schuch and Minkowski as chief instructors, trained both concert and operatic artists. After three years, thirty-eight pupils were placed in the various European opera companies.

Among the Minkowski pupils familiar to Americans are Richard Tauber and Max Hirzel.

Schelling Announces Philharmonic Young People's Concerts

The general outline for the New York Philharmonic Orchestra Concerts for Children and Young People this season is announced by Ernest Schelling, conductor of the series for the past eleven years.

There will be six Saturday morning concerts at Carnegie Hall, New York. The first program on January 11, entitled Instrumental Resume, is to be illustrated by an animated cartoon, made under the direction of Mr. Schelling, and have as soloist, Roman Totenberg, Polish violinist. The second concert on February 1 deals with The Symphony; the third on February 29 with Chamber Music Old and New; the fourth on March 7 with The Symphonic Poem; and the fifth on March 28 will be devoted to The Ballet with the Chalif Ballet as a special attraction. The last concert on April 4, as usual, is a Request Program in the course of which the prizes for the best notebooks will be awarded. Other soloists are to be announced shortly.

Huehn to Make Metropolitan Debut in Lohengrin

Julius Huehn, young American baritone, will make his debut with the Metropolitan Opera on December 21 in Wagner's Lohengrin. Mr. Huehn is to be heard in the role of the King's Herald. The performance is one of those to be broadcast throughout the world by the NBC facilities.

BELLE FORBES CUTTER
and her radio class at Chicago Musical College.

Chicago Musical College Organizes Radio Department

CHICAGO.—Under the direction of Belle Forbes Cutter, the newly organized radio department at the Chicago Musical College is attracting many professionals as well as students, who wish not only to prepare themselves in this work but also to perfect programs already established by rehearsal and guidance. The modern equipment enables one to study and rehearse under conditions identical to those found in radio stations. Miss Cutter gives a great deal of her time to professional artists who are concerned primarily with the rehearsing and timing of their programs.

"It is of course necessary to learn a special technic for performance over the air," Miss Cutter stated to a Musical Courier representative, "and this can come only through a complete understanding of one's own capabilities and the uniting of these attributes with the mechanical apparatus essential to broadcast. The laboratory broadcasting studio at the Chicago Musical College affords the opportunity for this attainment. The laboratory includes a broadcasting studio completely equipped with the latest and most advanced transmitting devices, control room and audition room, arranged to correspond with the stations of NBC and Columbia. A talk-back system from audition room to broadcasting room enables the instructor to direct and correct pupils during broadcasts, and recording apparatus has been installed whereby the performances may be reproduced for critical study by teacher and pupils."

Belle Forbes Cutter early became interested in radio and was one of the first prominent artists to go on the air. She has made a careful study of the technical requirements of radio singers. Among her sponsors have been listed the Curtis Candy Company, the Manor House Coffee Company, Thompson's Malted Milk, Edison Symphony Orchestra, and Chicago Buick and Packard Companies.

Lawrence Paquin, of the dramatic art department, is prepared to give aid to the student of radio, since he has spent the last three years in radio production work on the National Broadcasting Company's staff. He has classes in play producing, acting technic, pantomime, and public speaking.

Russian List Heard in Grand Rapids

Civic Chorus Assists Symphony Orchestra—Concert by Bori Attracts Large Audience—Westminster Choir Appears

GRAND RAPIDS, MICH.—An all-Russian program. which included the Tschaikowsky symphony in F minor, was the offering for the second concert of the Grand Rapids Symphony Orchestra (Karl Wecker conductor). Assisting was the Civic Festival Chorus, directed by Frank B. Goodwin, which sang the Polovetzian Dances from Prince Igor by Borodin, and Albert Stoessel's arrangement for orchestra and chorus of the Song of the Volga Boatman.

BORI DELIGHTS

East Congregational Church presented Lucrezia Bori as the first artist on its course. She was charming in four early compositions, a French group, a modern English group, and ended with several Spanish numbers in gay Goya costume. She was applauded vociferously by the large audience. Frederick Bristol played her accompaniments and contributed two piano groups, one by Wallace King, called Animated Conversation, dedicated to Mr. Bristol. The second concert on this course was given by Albert Spalding, violinist, accompanied by Andre Benoist. His audience was delighted with a refreshing and unusual program, and he was recalled many times.

Mrs. Carl Snapp was chairman of an artist recital given by the St. Cecilia Society, Hans Muenzer, violinist, presenting the program accompanied by Esther Payne Muenzer, both of Chicago. A program by members was arranged by Mrs. C. Hugo Kutsche. The participants were Mrs. Karl W. Dingeman, soprano; Mrs. Paul Kempter, contralto; Irvin J. Barr, tenor; Mrs. W. H. Wismer, Jacqueline Frye and Mrs. Ralph Sasser, pianists; and Carl Sennema, accompanist.

Park Congregational Church sponsored an appearance of the Westminster Choir (Dr. John Finley Williamson, conductor). Sacred music of the sixteenth and seventeenth centuries, American Negro and cowboy songs, and Roy Harris' interesting and appropriate setting of Walt Whitman's A Song for Occupations were excellently and spiritedly sung.

CLARITA MARTIN DANCES

Clarita Martin appeared before the Ladies' Literary Club in a program of Andalusian Dances, showing much grace and artistry. She was accompanied by Salvador Ibañez, guitarist.

Marguerite Colwell presented her pupil, Helen Mae Hoogsteen, in a piano recital at the Ladies' Literary Club House. She was assisted by James J. DeJonge, tenor, and Adrianna DeJonge, accompanist. Miss Colwell played the orchestral part for the Grieg concerto in A minor on a second piano.

H. B. R.

Nikita Magaloff for Town Hall Event

Nikita Magaloff, pianist and accompanist for Joseph Szigeti, Hungarian violinist, will give a recital of his own on January 25 at Town Hall, New York. He is to play a largo by the seventeenth century composer Leonardo Vinci; two sonatas by Scarlatti; the Weber sonata in E minor, op. 72; Chopin's nocturne in F and the Fantasy in F minor; and also music of Liszt, Bartok and Scriabin, as well as his own toccata. Mr. Magaloff's sonatina for violin and piano is being played this season by Mr. Szigeti and himself. His piano toccata had its first performance last December in New York at a concert of the League of Composers. Mr. Magaloff recently made his London debut at Wigmore Hall and will play there again in March. He has made three world tours with Mr. Szigeti.

Ricci Soloist in Indianapolis

Recitalists Include Nino Martini, Roland Hayes and Don Cossack Chorus

INDIANAPOLIS, IND. — The Indianapolis Symphony Orchestra appeared at the Murat in its second concert of the season on November 19. Symphony No. 1 (Beethoven), the symphonic poem The Moldau (Smetana), *scherzo* from symphony No. 1 (Bernat), and overture fantasie Romeo and Juliet (Tschaikowsky) comprised the orchestral numbers. Ruggiero Ricci appeared as soloist in the Bruch violin concerto in G minor. A splendid breadth and volume of tone with exquisite balance and rhythmic grace marked his technical resources. Ferdinand Schaefer directed the concert with finesse and gave clear, colorful interpretations of the various compositions. A near-capacity audience evoked much applause at the close.

Nino Martini was presented by the Martens Concerts in the second of its series on November 24. His program, consisting almost entirely of modern songs, won his audience completely from the first and carried their enthusiasm along through the last number. This artist really sings.

The Don Cossack Russian Male Chorus under the direction of their leader, Serge Jaroff, appeared at the Murat on November 10. It appears that the main purpose of this organization is to electrify their audience. Singing a complete new program of songs the chorus immediately put the large audience in a jovial mood and were rewarded with ovations.

On November 13, Roland Hayes appeared at the English Theatre under the auspices of a local sorority. After two Handel numbers he sang ten songs from the Schumann Dichterliebe showing restrained poignancy and polished delivery. Negro spirituals brought the program to a close.

H. C. G.

Roth Quartet Returns to East

The Roth Quartet, having concluded a tour of twelve concerts in Mexico and appearances in Los Angeles, San Francisco, Seattle and Portland, Denver and Colorado Springs, recently arrived in New York. They will remain in the eastern section of the country until the middle of February, when they depart for Europe for another tour abroad. Outstanding in their concerts for the remainder of the season is the festival of five programs to be given late in January in the auditorium of the Library of Congress, Washington, D. C., under the auspices of the Division of Music. Library of Congress, and the Elizabeth Sprague Coolidge Foundation.

Youry Bilstin Organizes The Society Orfeo

Youry Bilstin, founder and director of the Society of Ancient Instruments, has organized The Society Orfeo, the purpose of which is to offer a series of chamber music concerts and recitals by distinguished artists in a friendly, cultured and artistic environment. It combines both vocalists and instrumentalists, and aims to produce music calling for unusual combinations. A recital was given on December 20; and on December 27 a program of carols and Christmas music, for voice and ancient instruments of the fourteenth up to and including the seventeenth centuries, will be presented in Mr. Bilstin's New York studio. Lovers of good music are invited to attend these recitals.

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Marechal's Finished Cello Art Warmly Applauded in Tokyo

Tamaki Miura Gives Two Recitals—Orchestra and Soloists Heard in Bach Program

TOKYO.—Maurice Marechal, noted French cellist, gave three concerts here after a delay in arrival owing to wrong train connections in crossing Siberia. Mr. A. Strok was responsible for the presentation of this artist, who drew enthusiastic audiences but not as large as those which turn out for native Japanese performers of less ability.

Marechal proved to be magnificently endowed in every way as a cellist and musician. Outstanding numbers on his programs were by C. P. E. Bach, J. S. Bach, Lalo (concerto), Vivaldi (concerto in D), Beethoven (sonata in A major), Saint-Saëns (concerto op. 33), Hadyn (concerto), besides a host of lesser pieces.

Maxim Schapiro, local pianist, gave highly effective support. He shared acclamation with Marechal.

Following the last concert, the cellist broadcast over a national hook-up and left thereafter for appearances in Kobe, Kyoto, Osaka, Nagoya, thence to Formosa.

MIURA IN NATIVE LAND

Tamaki Miura, well known in America and Europe, recently returned to Japan after three years of study and offering concerts in Europe. She was heard here in two matinee and evening concerts by large audiences. Madame Miura sang selections from Butterfly and other opera arias for which she is famed, and proved that she still is a finely qualified vocal interpreter.

POLLAK CONDUCTS BACH

The New Symphony Orches.ra with Robert Pollak as conductor presented in November an all-Bach program consisting of suite No. 3 in D, piano concerto in D minor, Jauchzet Gott in allen Landen (cantata), violin concerto in E, and Brandenburg Concerto (No. 5) in D. Professor Pollak appeared in the double role of conductor and soloist in the violin concerto. The other soloists were Maria Toll, soprano; Mr. Noboru Toyomasu as pianist; Mr. Aiji Hibino, violinist, and Mr. Seizo, flute, the last named two being regular members of the New Symphony Orchestra.

Miss Toll did well in the cantata, but such florid music is not ideally suited to such a full and dramatic quality of voice as that of Miss Toll. Mr. Toyomasu, outstanding among our native pianists, is admirably gifted and received rousing applause for his Bach offering. Pollak's debut as conductor created a marked impression. He was enthusiastically received. I. J. FISHER.

NORMAN JOLLIFFE

begins his eighteenth year as baritone soloist at the Marble Collegiate Church, New York, on the first Sunday in January. Mr. Joliffe's schedule includes several performances of Handel's Messiah, three recitals, an appearance in Handel's Samson, and other engagements. During the past fifteen years Mr. Jolliffe has sung twenty-five oratorio performances under the baton of the late Dr. Walter Henry Hall with the Columbia University Chorus. These were The Messiah (Handel) four times; Mendelssohn's Elijah, twice; St. Paul (Mendelssohn), twice; The Creation (Haydn), twice; Gounod's Redemption, four times; Bach's Christmas Oratorio, three times; Samson (Handel), once; Elgar's King Olaf, three times; Handel's Solomon, twice; Mystic Trumpeter (Harty), once; and St. Elizabeth (Liszt), once.

Columbus Greets Two Ensembles

Cleveland and Cincinnati Orchestras Win Ovations Under Rodzinski and Goossens—Flagstad Appears in Concert

COLUMBUS, O.—Excellent symphonic fare was recently provided by visits of Ohio's two great orchestras. Both gave unusually well-selected programs and both organizations were presented by the Symphony Club of Central Ohio, of which Mrs. F. A. Miller is president.

The Cleveland Orchestra, which played here November 12, was in perfect form, and under Dr. Rodzinski's baton strove mightily to exceed all previous impressions. The program included works by Bach-Wertheim, Schubert (C major symphony), Tschaikowsky and de Falla (ballet suite from The Three-Cornered Hat). Both choice and interpretations were satisfying to both the exacting musician and the general public.

Making generous concessions to a rapidly growing local demand for more modern music, the Cincinnati Symphony Orchestra, directed by Eugene Goossens, also outdid itself in smoothness, firmness and finish. There was ample classical matter by Handel, Purcell and Beethoven, whose seldom heard symphony (No. 4) in B flat major was heard with great interest. Novelties included works by Bax, Albéniz and Turina. Tschaikowsky's polonaise from suite No. 3 was also new to us. Both concerts were gala events and both were well attended.

The Women's Music Club's managerial "scoop" of the season, in the vocal department, was Kirsten Flagstad. The Norwegian soprano drew a large house on the night before Thanksgiving and convinced all who know of her reputation as an operatic artist that she is also a modest and a model recitalist. H. G. D.

Grace Leadenham Austin Songs Featured Widely

Songs by Grace Leadenham Austin have been featured on many recent programs. On October 9, at the celebration of Verdi's birthday by the Verdi Club at the Plaza Hotel, New York, four Austin songs were sung, with the composer at the piano. These were Day Dreams, Sleepy Land, Ma Cabin in de Pine Trees, and the Soul Undaunted. Miss Austin's song, The Heart of a Child, was added as an encore by David V. Healy, baritone. At a later date, Mr. Healy, in a recital for the Women's Club of Paterson, N. J., repeated these numbers.

Gina Pinnera, dramatic soprano, in two recent recitals has sung You Are the Light and Sleepy Land, by request. The composer was at the piano on both occasions. Jeanette Comorada, soprano, used several Austin songs during November in her regular broadcasts on WLWL. Constancy and At Even- time were included and she sang the former at her recital before the Soloists Club.

At the recent twenty-first annual reception of the National Opera Club (Baroness von Klenner, president) the Gaelic Singers sang The Little White Cottage in the arrangement for male chorus. Rosalie Mörtl, soprano, sang I Have A Garden at a musical tea at her home in New Jersey. This song is written for and dedicated to this artist. Miss Austin was at the piano. On December 5, at the St. Regis Hotel, New York, Miss Mörtl again featured this song, accompanied by Miss Austin at the Verdi Club.

Eady Arendt, contralto, featured A Prayer of Trustfulness and Day Dreams at a musicale at St. Bartholomew's Church, Brooklyn, N. Y., on November 13. The composer furnished the piano background.

Mu Phi Epsilon Activities

At the regular monthly musicale in the Mu Phi Epsilon National Club, New York, the program was presented by Lucretia Russell, pupil of Clarence Adler, and Dorothea Torbeson, pupil of Florence Kimball at the Juilliard School of Music. Miss Russell played numbers by D'Albert, Bach-Bauer, Liszt, Godowsky and Chopin. Miss Torbeson, who was assisted at the piano by Clarice Sloan, was heard in songs by Handel, Reger, De Lange and Hageman.

The New York Alumnae Club held its December meeting at the National Club rooms, at which time a program of chamber music was given by the True Trio, consisting of Clara Hovey True, pianist; Edward Parker True, flutist, and Emil Levy, violinist. The list included compositions by Cui, Musin, Fibich, Miles, Saint-Saëns and a group of Bohemian folk songs.

Gari Shelton in White Plains

Gari Shelton, pianist, gave a recital at the Contemporary Club Auditorium in White Plains, N. Y., on December 6, under the auspices of the Westchester Conservatory of Music, of which he has been appointed a faculty member. Mr. Shelton repeated his New York City Town Hall program and an appreciative audience made known its approval and enjoyment of this young artist's excellent work. Mr. Shelton's technical facility served him well in his admirable interpretation of the various numbers. Several encores were granted following insistent applause. E. H.

Lucille Meusel's Schedule

While on tour with the San Carlo Opera Company, the young American soprano, Lucille Meusel, sang Violetta in Traviata and Gilda in Rigoletto, in Minneapolis, Omaha and Des Moines. In January, Miss Meusel will tour in the National League of Community Concerts Series, and in February she rejoins the San Carlo Company in El Paso, Tex., to finish the tour with them.

William Gee at Western College

OXFORD, O.—Western College presented William Gee, young Cincinnati baritone from the class of Lillian Aldrich Thayer, as the second artist in the winter series. Each number was given with fine interpretation and dramatic feeling. Vivian Garrett was the able accompanist. M. D.

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Washington Players' Successful Tour

C. C. Cappel, National Symphony Orchestra's Manager, Tells of Plans for Season

C. C. Cappel, manager of the National Symphony Orchestra of Washington, D. C. (Dr. Hans Kindler, conductor), was interviewed in New York on the way back to the capital after accompanying the orchestra on its recent tour north and into Canada.

"The success of the tour was gratifying," said Mr. Cappel, "and we feel that it justifies the name of 'National' Symphony Orchestra and contributes toward the establishment of Washington as a music centre and a cultural as well as the political crux of the United States.

"In Hartford, Conn., the orchestra appeared on the same symphony course that presents the New York Philharmonic, the Philadelphia and the Boston Symphony orchestras during the present season. The National Symphony Orchestra's concert followed by two weeks a concert by the Boston Symphony Orchestra. The visitors from Washington were so enthusiastically received that Dr. Kindler was forced to give three encores and then indicate that it was impossible to play more because of the necessity of reaching the train for Canada.

Canada Welcomes Ensemble

"In Ottawa, the first concert by the National Symphony Orchestra in Canada, a large and responsive gathering again greeted Dr. Kindler and his organization. Officials of the Canadian Government, led by the wife of the Governor General, were well represented in the audience. Again three encores were demanded, and afterward the concert was closed by the orchestra's playing God Save the King.

"The concert in Quebec began at 10:30 p.m. because it was impossible to secure an adequate auditorium at any other hour. However, a capacity audience was present, and shouts of 'bravo' and 'encore' interpolated the applause. Dr. Kindler announced his encores in French, to the delight of the French-Canadian audience.

"Returning to the United States, the orchestra gave a concert on December 9 at Skidmore College, Saratoga Springs, N. Y., and another on December 10 in Boston. I think this last appearance was the climax of the trip, for in staid old Boston, in the hall where the Boston Symphony Orchestra plays regularly, an audience of approximately 2,000 persons expressed warm appreciation of the concert, and it was necessary to give an encore at the close of the program."

Back in Washington, when this interview is published the orchestra will have given two concerts before taking a recess for the Christmas holidays. On December 12 Dr. Kindler conducted the orchestra in the Washington premiere of Shostakovitch's first symphony; 15, he presented an all-operatic program, featuring with the orchestra Irra Petina, mezzo-soprano of the Metropolitan Opera.

Mr. Cappel also spoke of the Students' Concerts which Dr. Kindler and the National Symphony Orchestra are to give,, beginning in January. "Dr. E. N. C. Barnes and his staff of teachers in the public schools of Washington are again exerting their best efforts to interest children in the public school in these concerts. The music supervisors in the public schools and in the private schools are also distributing literature and otherwise bringing these concerts to the attention of their students. The various subcommittees of the suburban committee of the National Symphony Orchestra Association are actively working in their various localities to stimulate interest in these concerts."

Brahms Festival

The Brahms Festival of the National Symphony Orchestra Association will be presented on February 1, 2 and 3. There has been much difficulty in securing an adequate auditorium for the chamber music concerts of this festival, but the Continental Memorial Hall joining Constitution Hall has been definitely engaged for the concerts of February 1 and 3. The concert of February 2 is to be held in Constitution Hall and is also included in the regular Sunday Series of concerts. The chamber music concerts of February 1 and 3 feature the Musical Art Quartet, Myra Hess, pianist, and Hans Kindler, cellist, while on February 2, the orchestra under the direction of Dr. Kindler presents an entire Brahms program including a Brahms concerto for piano and orchestra with Myra Hess as soloist. S. M.

FLORENCE WYLDE,
mezzo-soprano, pupil of Max Altglass, is on tour with the San Carlo Opera. Among her appearances was one in Minneapolis as Venus in Tannhäuser. Omaha heard her as Suzuki in Madam Butterfly.

PUBLICATIONS

Christmas Anthem for Women's Voices

In Lowly Manger Bed; words and music by J. Henry Francis.

Scored for first and second sopranos and altos, with piano or organ accompaniment, Mr. Francis' Christmas number is a brief *andante tranquillo* setting of melodious quality, resembling a lullaby. The musical theme is a gently swaying one, with humming effects opening and closing the work. (Carl Fischer, Inc., New York.)

For Violin and Piano

Supplications de L'Oiseau de Feu (Stravinsky) and **Gavotte from Symphonie Classique** (Prokofieff), transcribed for violin and piano by David J. Grunes.

These attractive excerpts from modern orchestral classics in violin transcription should be of especial interest to fiddlers who are desirous of including contemporary music on their program. The Stravinsky item is the more colorful and virtuosic, as it includes chromatic cadenzas with mute, passages to be played *sul ponticello* and *sulla tastiera*, double stopping, and a complicated rhythmic scheme in which rubato figures prominently. All in all, it is a stunningly effective but exacting work for players expert in coloristic music of the modern school.

The Prokofieff gavotte is a short, graceful number in the neo-classic style, which offers fewer problems but in its way also requires a musician of taste and technical skill, with double-stopping a feature. Both works are edited with exemplary attention to detail. (Edward B. Marks Music Corp., New York.)

Edward Harris Resumes Teaching

Edward Harris, New York accompanist and vocal coach, has resumed his teaching in his New York studio, following the completion of a three weeks' tour with Iso Briselli, violinist. During the tour, Messrs. Briselli and Harris gave ten concerts in Kentucky, Illinois, Wisconsin, Michigan, Texas, Mississippi and Maryland.

Christmas Music Sung at Ypsilanti Normal College

Ypsilanti, Mich.—The annual concert of Christmas music at the Normal College was given on December 12, by Frederick Alexander and his *a cappella* choir of 150 voices. These concerts are always delightful and this one was no exception. Dr. Alexander is a masterful leader and his choir responded accordingly. There was a prelude of three old carols sung by groups of children in the west gallery.

Following that there were groups of Russian Church compositions, three English Carols, some German and French compositions, closing with the Et incarnatus and the Sanctus from Bach's B minor Mass. The arrangement of Sing We Noel by David Stanley Smith was effective, and in the English group the most telling carol was that of Gustav Holst, with the words of Christina Rossetti's Mid-Winter.

Probably the most satisfactory performance of the whole evening was that of Cornelius' The Three Kings with a baritone solo by Robert Luscombe. The solo was written as counterpoint to the chorale having been edited by Walter Damrosch. It is a charming composition and it was charmingly sung by soloist and choir alike under the guiding hands of Dr. Alexander.

There was an interlude in the program when John Challis played on the archaic recorder and offered three selections on the harpsichord which he himself had built. The program came to a glorious close with the singing of the two selections from the Bach B minor Mass. A. McL. T.

Chamber Music Society Opens Series

The New York Chamber Music Society gave the first concert of its season at the Hotel Plaza, New York, December 14, presenting music by Schubert, Blumer, Sekles and others. Martha Atwood, soprano, was soloist.

Violet Summer Appears in Hamilton, Ohio

Hamilton, O.—Violet Summer, Cincinnati singer, was presented by the International group of the Y.W.C.A. in a delightful lecture-recital of Scotch and English folk songs in traditional costumes which she brought from her travels in the British Isles.

The second part of her program brought the audience to America where many of these old tunes are preserved in the Cumberland Mountains. For these songs Miss Summer accompanied herself on an authentic dulcimer made in the Kentucky mountains. M. D.

Haggerty-Snell Girls' Chorus on Radio

WIP, Philadelphia, presented the Ida Haggerty-Snell Female Chorus of thirty singers on December 12 (Dr. Constance H. Beauer conducting) with Jeanne Engelmann, piano soloist, and Betty Mullins, reader. Many of the Haggerty-Snell students sang in the Meistersingers Choral of forty voices, which performed Tschaikowsky's Overture 1812, arranged for chorus. The Main Line Symphony Orchestra accompanied the singers.

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Berlin Re-Opens German Opera

(*Continued from page* 5)

(ear trumpets) for deaf people, the radio, however, to be hired. There is also to be a box for people "with a bodily hindrance," and last but not least, the seats on the sides of the auditorium are now placed in an oblique position so that the occupants of these places no longer have to spend the evening squinting or running the risk of stiffening into painful knots.

Commercial Situation Bettered

One must not neglect to say that under the General Intendancy of Wilhelm Rode, the commercial situation of the Deutsche Opernhaus has been remarkably bettered, the number of subscribers having increased from 14,000 at the beginning of Rode's regime to 36,000 this season. This means that there are from 1,200 to 1,300 subscribers per day and that only from 700 to 800 seats are available for selling. On the other hand, the pay of the artists was lowered a good deal—they say a bad deal, of course—and thus the average yearly deficit of 500,000 marks will melt to a tolerable level.

Gala Opening

The alterations were finished with the traditional German punctuality and the final dress rehearsal was given as a first performance for all the laborers who had taken part in the work, and their families, a fact which Dr. Josef Goebbels emphasized in his inaugural speech.

Friday, November 17, the first night performance took place in presence of the *Führer*. The house was decorated with orchids from top to bottom and crowded by the elite of the Third Reich. Staatsrat Wilhelm Furtwängler being indisposed by illness, the performance was conducted instead by Generalmusic-director Böhm, from Dresden.

One must confess with the greatest pleasure that Meistersinger was a performance which in its total impression hardly any other opera house in the world will surpass, and of which Wilhelm Rode, who both had the stage management and sang a wonderful Hans Sachs, may justifiably be very proud. Such a presentation proves incontestably that Wagner did not labor in vain from 1845 to 1867 composing Meistersinger; it came out a masterpiece, great and immortal as Goethe's Faust, a work which entitles its creator to command at the end of his opera, "Honor the German masters!"

Artur Rother, who did the immense work of rehearsing the opera, conducted a performance on the evening of November 22, in excellent, fervent manner. Constanze Nettesheim was a good Eva, Luise Willer an equally good Magdalena. Eywind Laholm, as Walther, was much applauded. Wilhelm Schirp, a newcomer from Cologne, was Pogner—a noble singer, but not a basso profundo. Eduard Kandl brought the advantages of twenty-five years of experience to Beckmesser, and Reinar as Kothner was fine both vocally and histrionically. The chorus, augmented by the Kittel Choir, shared in the overwhelming impression of the last—the festive meadow—scene. Scenery and costumes were by Benno v. Arent—beautiful, rich and surprising in color. Applause grew and grew until it amounted to an overpowering storm.

Figaro Delightful

Three days before the foregoing, Mozart's Figaro had been heard in the Deutsche Opernhaus, Artur Rother conducting and playing the piano part of the secco-recitatives; strange to say, those of . . . Levi!

Elisabeth Friedrich sang the Countess in a beautiful and cultivated manner; Lore Hoffmann was a charming Cherubino, and Gertrud Langguth projected the part of Susanna with high ability. Ludwig Windisch (Figaro) and Hans Wocke (Count) completed the cast.

Concerts in London

(*Continued from page* 5)

and Dorothy Moulton, soprano, gave us Schönberg's all-too-rarely heard second string quartet. Once it sounded revolutionary; today it could be called classical, except for its constant chromaticism. In any case it is real music, and as performed on this occasion, of profoundly moving beauty. The Pro Artés also played Mozart's lovely C major quartet, and on another evening three modern ones, of which Bartok's fifth was far and away the most impressive. Milhaud's second (1915) is too early vintage, and Lennox Berkeley's (1935) too tentative to mean much.

Two other fine Quartets, the Kolisch from Vienna and the Waleson from Amsterdam, have been heard in interesting programs, both including Mozart and Ravel. The Kolischs, however, gave their best—which is excellent—in Beethoven's opus 131, and the Walesons, new here, showed their mettle in Bartok's difficult No. 2. Their precision and refinement are remarkable.

Sonata recitals of outstanding quality were those of Katherine Goodson (piano) and Isolde Menges (violin), offering Brahms, Mozart and Beethoven, also Edwin Fischer and Emanuel Feuermann, playing cello sonatas by Beethoven and Brahms.

Menuhin Draws Them

Yehudi Menuhin paid us his annual visit (advertised to be his last for two years) and attracted eight thousand or more people to Albert Hall. His playing of unaccompanied Bach (G minor sonata) not only astonished but overwhelmed the critics, but his playing of Mozart and Bruch concertos threw the whole audience into raptures, although there was only a piano to "represent" the orchestra—a makeshift hardly worthy of so great an artist.

Some Other Music

Alexander Kipnis, formerly of the Chicago Opera, made an appearance on the concert platform which showed many sides of his art, but all of them tinged with the theatre, his real *milieu*. His baritone is one of the most beautiful extant today and his interpretative gifts are prodigious.

Mozart's Requiem was sung by the Philharmonic Choir, and a whole program of Bach's church cantatas by the Bach Cantata Club under Kennedy Scott. Such performances reach a perfection that would be a cause of jubilation in most places, but is taken for granted here. It ought to be mentioned now and again.

Popular Opera and Ballet

Opera continues to flourish at Sadler's Wells, where Smetana's Bartered Bride—an excellent and vivacious production—has now been added to the repertoire. Joan Cross and Tudor Davis are the heroine and hero; Lawrance Collingwood the excellent conductor. Another addition— a real novelty—is Stravinsky's ballet, Baiser de la Fée, based choreographically on an Andersen fairy tale, musically on Tschaikowsky—believe it or not. It is, however, not a Tschaikowskian re-hash, but Stravinsky talking Tschaikowsky with his tongue in his cheek. It has its charms—for those who like that sort of thing.

Markus New Director of Budapest Opera

Budapest.—Succeeding the late Nikolaus Radnai, Ladislaus Markus, first stage manager of the Budapest Opera since 1923, has been appointed director of that theatre. He commenced his career as a journalist, and as a member of the group of painters, Die Achte, displayed his interest in representative art. Among some of the stagings on which his reputation is founded are Pelleas et Melisande, Boris Godounoff, The Ring, and Les Noces au Carnaval, by Poldini, his tendencies being decidedly impressionistic.

A. J.

Willard MacGregor to Offer Second New York Concert

Willard MacGregor, pianist, who made his New York debut in Town Hall on October 11, will give a second recital in that auditorium on February 2. Mr. MacGregor returned to America last winter after spending four and a half years in Europe. During this time he studied with Artur Schnabel in Berlin and on Lake Como, and also was heard in concert in Berlin, Vienna, Paris, London, Rome and other centers. Shortly after coming back to the United States Mr. MacGregor fulfilled numerous engagements in the Middle West, in St. Louis, Oklahoma City, Indianapolis, Louisville, Richmond, Ind., and elsewhere.

This season, following his first Town Hall concert, Mr. MacGregor was soloist with the Louisville Symphony Orchestra on November 4, playing the Schumann concerto. He has been re-engaged for a recital there at the Woman's Club on December 20.

JEANNE HASSLER
was the contralto soloist in Handel's Messiah, performed by the Grand Rapids (Mich.), Symphony Orchestra and Festival Chorus on December 19.

Aksarova Appears in Balkan Cities

Valentina Aksarova, Russian soprano, recently returned to London after an operatic and concert tour of the Baltic States. She sang as a guest artist at the State Opera of Reval, where she was heard as Marguerite in Faust (in French) and Tatiana in Eugene Onegin. She also sang a series of concerts in various cities. Since her return to London her engagements have included a broadcast.

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Music Notes from Coast to Coast

SAN DIEGO, CAL.—The Amphion Artist series opened November 21, at the Savoy, to a capacity house welcoming Gladys Swarthout, opera singer, radio artist and motion picture star. Miss Swarthout's numbers were programmed to please the most diversified audience and chosen from Italian classics, operatic arias and modern songs. Her beautifully trained mezzo soprano gave pleasure especially in the characteristic modern numbers and in the Carmen music. Lester Hodges accompanied capably and gave an interesting piano group.

The Amphion's second concert, November 29, presented the Moscow Cathedral Choir of nineteen singers (Nicolas Afonsky, conductor). The choir gave colorful and dramatic presentation of numbers by celebrated Russians, their performance being marked by intonation and enunciation of a high order, and evincing the usual Russian feeling for dramatic interpretation.

The Los Angeles Philharmonic Orchestra, (Pierre Monteux, conductor) was heard at the Savoy, December 3, in a program generally conceded to be one of the high spots of the visiting organization's many brilliant concerts. The distinguished French conductor and the fine ensemble scored here as they have in the north.

The San Diego County Branch of the California Music Teachers' Association (Loleta Rowan, president) met at the Y. W. C. A. on November 19. Mrs. Louis Bangert was elected president for the coming year. An attractive program introduced as speaker, Deborah Smith, professor of music at State College; Inez Anderson, contralto, and Mr. and Mrs. John F. Metzgar, violin and piano. Miss Anderson's fine voice was heard in My Song by Dolce Grossmayer, local pianist and composer, with Miss Grossmayer at the piano. John F. Metzgar, violinist, of the San Diego Symphony Orchestra, with Viva Crise Metzgar, pianist, gave a delightful interpretation and presentation of the Franck sonata in A major. The association plans a Christmas celebration on December 10 when its new officers will be installed and a program given by the Arensky Trio (Dorothy Stott, violin; Merrill Baldwin, cello; and Charles Shatto, piano).

H. B.

WHITE PLAINS, N. Y.—Theodore Hines, Negro bass-baritone, and Dominic Tranzillo, pianist, were heard in an interesting program at the County Center Little Theater on November 19. Besides Negro spirituals, Mr. Hines was heard in English, French, German and Italian songs.

W. R. Randall, senior music supervisor of schools at Stamford, Conn., official organist for the Westchester Little Opera Company, and organist at the Church of the Messiah in Rhinebeck, N. Y., was presented in a twilight musicale at the County Center by the Westchester Recreation Commission on November 17. The choir of the Church of the Messiah was also heard in several numbers.

Fritz Kreisler, the third attraction on Mrs. Julian Olney's series this season, charmed an unusually large audience at the County Center on November 22. Carl Lamson was his accompanist.

The Westchester Little Opera Company gave Carmen at the County Center on November 9, with Marion Selee, contralto, in the title role.

The Contemporary Club presented the Don Cossack Male Chorus (Serge Jaroff, conductor) in concert on November 21.

Marguerite Volavy, pianist, gave the first of an interesting series of lecture-recitals at the home of Mrs. Miner Allen in White Plains, on November 23.

The Bedford Hills Women's Club had a delightful guest day on November 26, when Leon Rothier, basso of the Metropolitan Opera, gave a talk based on his opera experiences. A charming musical program was given by Mr. Rothier and Madeline Filardi, soprano. Edna Horton accompanied both artists.

Gari Shelton, recently added to the faculty of the Westchester Conservatory of Music, repeated his November Town Hall recital at the Contemporary Club Auditorium in White Plains on December 6.

E. H.

CONSERVATORIES and SCHOOLS

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APPLETON, WIS.—Handel's Messiah was presented on December 8 at Lawrence Memorial Chapel before a capacity house. The Schola Cantorum (200 voices), under the direction of Dean Carl J. Waterman, was accompanied by LaVahn Maesch at the Plantz memorial organ. Soloists for the occasion were Carol Mortimer Huegel, soprano, and Genevieve Wylie Langley, contralto, of Milwaukee; Ted Linsey, tenor, Racine, and Marshall Hulbert, baritone, Appleton. Without exception the solo voices scored unusual success through an authoritative interpretation of their respective roles.

Students of Dean Waterman and Gladys Ives Brainard were presented in a preholiday recital at Peabody Hall, December 12. Those participating were Ellen Voigts, Evelyn Mertins and Betty Jane Winans, sopranos; Beth Strong, contralto; Wayne Strayer, bass-baritone; and Donald Gerlach, Hazel Dunne, Gevena Falk, David Schaub and Sara Jane Haven, pianists.

Prof. E. C. Moore directed the Lawrence College Band of sixty pieces in its first concert of the season on December 11. Soloists appearing with the band were LaVerne Olson, contralto; Edmund Marty, trombone, and Lester Loehrke, violin.

LaVahn Maesch, organist and choirmaster at the First Congregational Church, will play a Christmas Eve organ meditation.

M. B. H.

Wesleyan School of Music

BLOOMINGTON, ILL.—The Bloomington-Normal Philharmonic Orchestra, under the direction of Russell Harvey, presented a concert in Presser Hall, November 26, with Harold Dale Sauer, baritone, as soloist. On November 19, the orchestra appeared on the concert course at Pontiac, Ill. Spencer Green, baritone, a member of the voice faculty of the Wesleyan School of Music, appeared as soloist.

On November 15, the opera, H.M.S. Pinafore, was staged at Presser Hall by students in the school of music. The opera was under the direction of J. Alfred Neu, of the voice faculty of the Wesleyan School of Music. Accompaniments were played by a small orchestra.

Some of the artist concerts available to people of the community this season are those to be given by Edwin Arthur Kraft, organist; the Don Cossacks chorus; Sergei Rachmaninoff; Edith Lorand and her Hungarian orchestra; St. Louis Symphony Orchestra; Virgil Fox, organist; and Ria Ginster, soprano.

C. G.

STUDIO NOTES

HARRIOT EUDORA BARROWS

A program of music was given on December 9 at the New York studio of Harriot Eudora Barrows by Eugene Conley, tenor, and Dorothy Horan, mezzo-contralto. The excellent accompanist for the evening was Alice Grisselle.

Mr. Conley was *en rapport* with his audience from the first number, O del mio amato ben by Donaudy. He has an unusually fine feeling for mood, and in addition possesses a clear tenor voice of good quality. His program included songs by Russell, Schubert, Gretchaninoff and Lehmann, as well as two operatic arias, Una Furtiva Lagrima, from Donizetti's L'Elisir d'Amore, and Verdi's La donna è mobile from Rigoletto, the last mentioned bringing him "bravos."

Miss Horan displayed her musicianship in numbers by Tremisot, Massenet, Vidal, Horsman, Bantock, Wolf and Beach, an arrangement by Kurt Schindler of The Three Cavaliers and the Gavotte from Thomas' Mignon. Among her artistic assets this artist adds to her musicianship a rich voice, interpretative ability and good diction.

G. N.

ARTURO VITA

Arturo Vita is now teaching exclusively in New York. Among Mr. Vita's prominent artist-pupils is Della Benni, who is appearing in Aida and Trovatore at Turin, Italy. Klara Kwartin, another singer from Mr. Vita's studio, sang at Town Hall, New York, on December 8, in the program of the Music Guild, with Leonard Liebling as commentator.

Jacques Jolas Directing Juilliard Extension Work in Iowa

Jacques Jolas, a representative of the Juilliard School of Music, New York, is director of musical extension, teacher of piano and lecture recitalist in the Cornell College Conservatory of Music, Mount Vernon, Iowa.

Mr. Jolas is a native of America, but his childhood was spent in a medieval village in Lorraine, on the border of France and Germany. He was only seven years old when he began to play the piano, and at twelve gave his first recital. He returned to America three years later and made his living playing in theatres and cabarets. Teresa Carreno heard him play and summoned him to her studio. She gave him the foundation of his musicianship, which he afterward developed further through study under Philipp in Paris, Brockway in New York, and Vidal in Paris.

The concert career of Mr. Jolas has taken him through Europe, including appearances in Paris, Berlin, Vienna and Copenhagen; a long series of concerts in America, in New York, Cincinnati, Washington, Dallas, San Antonio, St. Paul, Salt Lake City and other centres. He became identified with the Juilliard School of Music in New York, and was sent as representative of this organization to Harrisburg, Pa., and afterward to Louisville, Ky. In both cities he organized music groups and in the Kentucky city founded and directed the Louisville Little Symphony Orchestra. Mr. Jolas first was heard at Cornell College in concert in 1931. The following summer he served as a member of the summer school faculty, and he has returned in the same capacity each summer. In 1935 he assumed his present duties with the college.

MAURICE ZAM,

pianist, teacher and educator of Los Angeles, was recently appointed chairman of the piano committee of the Southern Californian Festival of the Allied Arts. This committee is examining applicants from all over the country for a piano competition next May. Mr. Zam also gives piano lectures twice weekly over KECA, playing and analyzing compositions of old and modern composers. He is organizing a piano orchestra of "young old people," aged sixty and up, and will present a concert by this group early in the new year.

(Photo by Antonios Zamouzakis.)

Rambling Around

(*Continued from page* 10)

several concert programs. For the summer of 1936, additional operas in English are now being planned, and admission prices will be small. The town of Pomona supports these projects under the supervision of the Pomona park board. Casts for the different operas will be paid a small fee. It is planned to keep this Greek Theatre active all next summer, not only with opera performances, but with concerts, dance pageants and dramatic performances.

* * *

Lief Erikson, dramatic baritone, was engaged recently on a long-term contract with Paramount studios, where he is coaching with William Tyroler and making pictures. Pictures already finished are Wanderer of the Wasteland; Nevada and Drift Fence. He now teams with Larry Buster Crabbe in Desert Gold, which starts production before Christmas. Mr. Erikson was the principal baritone in A Midsummer Night's Dream when it was given in Denver, St. Louis, Chicago, Milwaukee and other eastern cities a year ago.

* * *

Anita Louise, movie star, made her debut as a harpist in a recital on December 11 at the Pacific Institute of Music and Fine Art. She is a pupil of Catherine Donaldson of the institute faculty. Others appearing on the same program were the Mustol Trio; Wanda Owen, soprano, who is now making pictures at Paramount studios; and Dorothy Dunlap, pianist.

C. D. K.

Tenney Management Notes

Kenyon Congdon, baritone, is associated with the Tenney Management, which will represent him exclusively in the concert field. Marion Noyes, cellist, another artist under this management, will soon leave for a tour of the South.

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(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

Photo © Mishkin, N. Y.

LUCREZIA BORI

Opened the Metropolitan Opera Season on December 16, Singing Violetta in La Traviata